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HERITAGE EDUCATION IN THE POSTMODERN CURRICULUM

Cathleen Ann Lambert

A THESIS

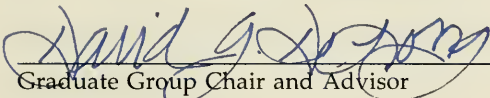
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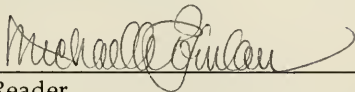
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CONTENTS

Preface	iii
I. Introduction	1
II. History of Heritage Education in the United States	5
III. Postmodern Curriculum Theory and the Need for Educational Reform	19
IV. The Role of Heritage Education in the Postmodern Curriculum	27
V. The Future of Heritage Education	42
VI. Conclusion	58
Appendix A: Cited Program Brochures and Flyers	63
Appendix B: List of American Delegates to 1989 ICOMOS Conference	94
Appendix C: CUBE Curriculum for "Walk Around the Block"	95
Bibliography	98

Preface

During the past few months, I have learned a great deal about history education, heritage education, and curricular reform. Much of the information in this thesis on heritage education was obtained via the National Trust Library at the University of Maryland, the ERIC/CheSS education database, the RLIN/Eureka linked research library catalogues, and a survey that I conducted in the fall of 1995. Further information came from the World Wide Web, including web pages for historic sites and educational organizations. There is a particularly impressive History/Social Studies Web Site for K-12 Teachers which reveals some of the incredible education and resource potential of the internet (see <http://execpc.com/~dboals/boals.html>).

In addition, several individuals with knowledge and experience in heritage education contributed their expertise via telephone or electronic mail. These individuals have been acknowledged elsewhere in this paper, but it should be noted that a few important people in the field could not be reached. These include Kathleen Hunter, formerly with the National Trust for Historic Preservation; Kathlyn Hatch, formerly with the University of Vermont; and Diane L. Brooks of the California State Department of Education. I regret that their insights could not be included here.

My primary source for postmodern curriculum theory has been Patrick Slattery's *Curriculum Development in the Postmodern Era*, in addition to

selected works by other postmodern theorists. Given the content of Slattery's book, it seems appropriate that I stumbled across it by luck while browsing the library shelves. Slattery's account of his experience in the public school system struck a chord with me, as did his postmodern rationale for the general ineffectiveness of history education today. I do not claim that Slattery or other similar theorists have the right answer necessarily, but I do sense that there is validity to their perspective.

There are several people to thank for helping me reach the end of this journey, including Sally Stokes at the National Trust Library; David Field and Deborah Page at the National Trust headquarters in Washington; Joyce Stephens and Denise Panichas, heritage educators; the many state historic preservation offices and organizations that sent me information; and finally my advisor, David De Long, and my reader, Michael Tomlan. Special love and thanks go to Diane Cohen and Bob Jaeger for their endless patience and support, to Andrea Strassner for her friendship and smile, to Eric Breitzkreutz for being my island in a storm, and to my parents for their eternal love and confidence.

I. Introduction

The goal of this thesis is to explore the relevance of heritage education within the context of postmodern curriculum theory. Heritage education programs, on the one hand, possess many of the characteristics that are said by theorists and scholars to characterize intellectual and social changes in the postmodern world. Postmodern curriculum theorists, on the other hand, promote educational and curricular reforms that reflect the changing needs and views of a postmodern society. Yet, despite the apparent potential for a formal, rather than merely incidental, relationship between postmodern curriculum theory and heritage education, such a relationship has not yet been established. Heritage education has the potential to fulfill part of the vision of postmodern curriculum theory, and in fact has already been doing so for decades. Looked at from one perspective, postmodern curriculum theory provides the *why* of heritage education (i.e., why does the heritage education phenomena exist?), while heritage education exemplifies *how* postmodern theory is reflected in practice. If a dialogue were developed between the two, a mutual effort could be made to promote systemic changes in education that are responsive to the needs of a postmodern society and that support heritage education's postmodern approach to teaching and learning.

Heritage education, unfortunately, was done an early disservice when it was named. Rather than being acknowledged for what it really is -- any one of a number of approaches to education that deal with history and physical artifacts of history -- heritage education was encumbered with a trendy moniker that divorced it from the academic field of history, and disqualified it

from having any obvious place in school curriculums. It places heritage education in the linguistic company of "Heritage Realty" and "Heritage Hills" condominiums,¹ rather than in the company of historians. Which is not to say that the word *history* isn't in danger of losing its respectability as well, with Disney slowly eroding its former meaning; and it can also not be overlooked that some heritage education programs are indeed trendy or faddish in nature. But there are no scholars or academic departments in the discipline of *heritage* to my knowledge, such that heritage education is at a disadvantage from the outset for being taken seriously.

Heritage education eludes easy definition or categorization, even by those who practice it; those who have attempted have rarely succeeded in doing so in less than two paragraphs. In some ways, this merely serves to confirm the postmodern nature of the phenomena, reflecting the diversity, individuality, and contextualism of heritage education programs. Heritage education is actually a rather complicated movement. One of the shorter definitions states that heritage education is "the study and interpretation of the history and traditions of a local community in its state and national context, with emphasis on the built and natural environment, folklore, and family history."² A longer definition, reprinted below from the National Trust for Historic Preservation, attempts to be even more inclusive of the many subtleties of heritage education:

¹ Michael Kammen, "History is Our Heritage: The Past in Contemporary American Culture," in *Historical Literacy: The Case for History in American Education*, ed. Paul Gagnon and the Bradley Commission on History in Schools (New York: Macmillan, 1989), 144.

² Preservation Society of Charleston (South Carolina), "The Heritage Education Forum," *Preservation Progress* 35, no. 3 (April 1991), 1.

Heritage education is an approach to teaching and learning about history and culture. It uses primary sources from the natural and built environments, material culture, oral histories, community practices, music, dance, and written documents to help us understand our local heritage and our connections to other cultures, regions of the country, the nation, and the world as a whole. The National Trust is particularly interested in preserving and teaching those reflections of our heritage remaining at sites, structures and buildings and in objects.

Heritage education identifies, documents, analyzes, and interprets historic places in order to expand and enrich the public's understanding and appreciation of the ideas, themes, issues, events, and people that constitute our historical experiences and cultural expressions -- our heritage. It integrates this information with other source materials and considers this information from an interdisciplinary perspective on the humanities, arts, social, and natural sciences.

Heritage education seeks to nurture a preservation ethic in the learner: citizen involvement in thoughtful decision making for today and tomorrow based on an understanding of the past; pursuit of a quality of life for all citizens in which their environment reflects their common and diverse beliefs, values, and traditions; and conservation of the nation's natural, historical, and cultural resources for generations to come.³

The length and inclusiveness of this definition reflect the fact that there are numerous individuals and organizations involved with heritage education: historians, teachers, preservationists, archaeologists, folklorists, city planners, archivists, and material culturalists, to name just a few. Heritage education almost always focuses on tangible, cultural expressions of history such as the built environment, artifacts, and cultural traditions such as oral history. The programs themselves range in theme from rural architecture to urban neighborhoods, and from maritime history to archaeology.⁴

³ Kathleen Hunter, "A Commitment to Education: Designing a Heritage-Education Center for the National Trust: A Final Report," *Historic Preservation Forum* 6, no. 1 (January/ February 1992), 17-18.

⁴ For the purposes of this thesis, research was limited to heritage education programs with some relation to the built environment. For information on archaeology programs, see Ruthann Knudsen, "Archaeological Public Education Programs," *Cultural Resources Management* 16, no. 2 (1993), 19, 24. For an example of a maritime program, see the description of the Mystic Seaport Museum's educational program in National Trust for Historic Preservation, *Heritage Education: A Community-School Partnership*. Information Series No. 73, 1993.

Heritage education should not, however, be mistaken as an extra subject to be added to the curriculum. As noted in the definition above, heritage education is an *approach* to teaching, not a subject unto itself. Tangible, historic resources should be understood as "a reflection of culture, a concept that can be used to teach history, art, social studies, literature, city planning, and science."⁵ An historic resource such as a building or other artifact can be used as a lens through which to view the culture that produced it.

From a preservation perspective, heritage education programs are important because they can help instill a preservation ethic in the children who will one day bear responsibility for the stewardship of our society's historic resources. From a postmodern theory perspective, these programs are important for their interdisciplinary methodology and their utilization of local, contextual resources for inspiring deeper understanding and multi-dimensional learning in history, languages, cultural history, sciences, and other subjects. As this thesis attempts to illustrate, these objectives are closely inter-related and have manifested themselves uniquely in the phenomena of heritage education.

⁵ Stephen B Smith, "Education: Expanding Heritage Education," *Historic Preservation Forum* 6, no. 6 (November-December 1992), 4.

II. History of Heritage Education in the United States

The history of heritage education in the United States is a difficult history to write. Although the use of the word "heritage" in the United States has been popular since the late 1940s to early 1950s, and has since become a buzzword of astonishing magnitude,⁶ there has been no single organization or institution that has consistently led or coordinated the heritage education movement during that time. Thus there is no single, institutional memory of the development of heritage education. The following brief history has been gleaned from a range of printed sources and the memories of individuals; it cannot claim to be comprehensive, but it can at least give an overview of some of the major milestones in the movement.

Heritage education can be viewed as an outgrowth of, or at least a cousin of, at least three other educational movements that date from the earliest decades of the 20th century through the present. These movements include architectural (or built environment) education; urban planning education; and environmental education. An early example of architectural education can be found in *Children and Architecture* (1932), a sixth-grade teacher's account of using architecture as a thematic teaching tool. The teacher's goals, methods, and experiences as related in the book are not dramatically different than those of similar programs today, using the study of architecture to stimulate the interests and talents of students in the areas of mathematics, science, history, geography, literature, and the fine arts.⁷ The

⁶ Michael Kammen, "History is Our Heritage: The Past in Contemporary American Culture," in *Historical Literacy: The Case for History in American Education*, ed. Paul Gagnon and the Bradley Commission on History in Schools (New York: Macmillan, 1989), 140.

⁷ Emily Ann Barnes and Bess M. Young, *Unit of Work: Children and Architecture* (New York:

teacher believed that the goal of studying architecture was to learn "the aesthetic and human side of this art, to trace its development through the ages, and to interpret its meaning in everyday life. The study is not an end in itself, but is a means to an end of understanding more fully the historical development of nations."⁸ By the 1950s, however, widespread concern about America's decaying inner cities spawned a wave of secondary school textbooks that focused on the need for man to control and improve those aspects of his environment that were not functioning efficiently, rather than appreciate its history.⁹ One textbook referred to a city's "heritage" as the problems in physical growth that the city had been bequeathed by its forbears.¹⁰ By the late 1960s, concern for the quality of the natural and man-made environment, and for man's sometimes unwitting power to either preserve or do irrevocable damage to that environment, resulted in a new wave of environmental education programs.

Heritage education programs share many similarities with these other program types, except that within the rubric of architecture, planning, and environments, they focus specifically on historic places and resources. Prior to the 1950s, when the word "heritage" came into vogue in the United States, there appear to have been very few educational programs for children that

Columbia University Teachers College, 1932), 20, 300-306.

⁸ *Ibid.*, 4.

⁹ In 1959, one of the required topics in the Philadelphia high school curriculum was "Slum Clearance and Improved Housing," taught as part of the American history and government course. It was noted that 10,000 students per year were thus studying about the need for "urban renewal," a term coined in 1954. See Howard H. Hallman, *Education to Forward Urban Renewal in Philadelphia* (Philadelphia: Philadelphia Housing Association, 1959), 26-27. For examples of textbooks, see notes 10 and 18 below.

¹⁰ Theodore T. McCrosky, Charles A. Blessing, and J. Ross McKeever, *Surging Cities: A Secondary School Textbook in Two Parts* (Boston: Greater Boston Development Committee, 1948), 158.

were specifically connected to historic sites, despite the existence of preservation organizations and house museums throughout the country. In his extensive history of the beginnings of the preservation movement in America, Charles Hosmer, Jr. cites only one preservation program prior to 1949 that included children's education as a major component: Henry Ford's creation of Greenfield Village in Dearborn, Michigan. Greenfield Village opened to the public in 1932,¹¹ and was perhaps the earliest preservation project with a serious intention to include children -- and their education -- as part of the project. It was not, however, what we would think of as heritage education today. Ford's village of relocated buildings from throughout the country -- numbering over 50 by 1936 -- was intended to be a living history museum, with entire families living and working on the site.¹² Greenfield Village included seven schoolhouses that Ford founded as active schools for grades K-12 in the Dearborn public school system.¹³ Ford intended that his extensive collection of American artifacts would serve as educational resources from which his students would learn. Ford was quoted as having said, "This museum has been organized for the purpose of teaching. We have a school

¹¹ Charles B. Hosmer, Jr., *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949* (Charlottesville: University Press of Virginia, 1981), 1: 91.

¹² William Greenleaf, *From These Beginnings: The Early Philanthropies of Henry and Edsel Ford, 1911-1936* (Detroit: Wayne State University Press, 1964), 105. Although a similar scheme had been proposed for Williamsburg, it was not immediately implemented. The restoration project at Williamsburg, funded by John D. Rockefeller, Jr., was announced completed in 1934, though in reality the work continued in subsequent years. Rockefeller was reportedly far more interested in the historic buildings of Williamsburg than in the lives of the people who had once lived there. See Charles B. Hosmer, Jr., *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949* (Charlottesville: University Press of Virginia, 1981), 1: 44, 48. For information on the modern-day educational programs of the Henry Ford Museum and Greenfield Village, see their World Wide Web site at <http://hfm.umd.umich.edu/index.html>.

¹³ Greenleaf, *From These Beginnings*, 147.

here, but the education of the children is not confined to book studies."¹⁴ The children went on many field trips, and had the opportunity to learn about historic crafts and professions.

Local history education also had its proponents in the late nineteenth and early twentieth centuries, focusing additional interest on the tangible history embodied in communities and their buildings. The American Association for State and Local History launched its journal, *American Heritage*, in 1947, and has been active in local history education and heritage education ever since.¹⁵ Among other things, local history captured Americans' enthusiasm for significant events and people of the past.

By 1960, because of such enthusiasm, a significant number of historic sites were being preserved and maintained as museums. According to a survey conducted in 1988 by the National Trust for Historic Preservation, over 2,000 historic site museums had been established prior to 1960.¹⁶ During the 1960s and early 1970s, this growing national interest in preserving historic resources, as well as concern for environmental resources, was codified in a string of federal legislation, including the National Historic Preservation Act of 1966, the National Environmental Policy Act of 1969, the Environmental Education Act of 1970, and the Archaeological and Historic Preservation Act of 1974. Beginning in the late 1960s and continuing through the 1970s, many environmental education books for children were produced, focusing on man-made and man-shaped environments.¹⁷ One planning textbook from

¹⁴ Ibid., 148.

¹⁵ Fay D. Metcalf and Matthew T. Downey, *Using Local History in the Classroom* (Nashville: American Association for State and Local History, 1982), 3-5.

¹⁶ Gerald George, "Historic Property Museums: What Are They Preserving?" *Historic Preservation Forum* 2, no. 3 (Summer 1989), 2.

¹⁷ See, for example, Alan Levy, *Our Man-Made Environment: Book Seven* (Philadelphia:

1970 encouraged the study of neighborhood history and culture as a valuable part of the urban planning process¹⁸ -- a marked change from the lack of historical interest in planning textbooks only 20 years before.¹⁹ As the national bicentennial drew near and pride in national and local history swelled, teachers were encouraged by the history- and preservation-minded to use activities such as walking tours to teach students about local architecture and communities.²⁰

Also developing throughout the 1960s and 1970s was the presence of house museums and historical organizations, many of which began to offer elementary and secondary educational programs. In contrast to the environmental education books, which were to be used in the schools by teachers, the educational programs offered by museums and historical societies were taught by the organizations' volunteer or professional staff and utilized the organizations' historic sites and resources. The San Antonio Conservation Society claims to be one of the earliest historic organizations to provide a

Group for Environmental Education, 1969); Urban Environment Collaborative, *Learning to Get Around: An Urban Environment Mapping Unit* (Philadelphia: Group for Environmental Education, 1971); Richard Saul Wurman, Alan Levy, and Joel Katz, *The Nature of Recreation: A Handbook in Honor of Frederick Law Olmsted, Using Examples From His Work* (Cambridge: MIT Press, 1972); and Jay Farbstein and Min Kantrowitz, *People in Places: Experiencing, Using, and Changing the Built Environment* (Englewood Cliffs, NJ: Prentice-Hall, 1978).

¹⁸ See C. Richard Hatch, *Teaching Urban Action: Planning for Change* (Boston: Ginn and Company, 1970).

¹⁹ See, for example, McCrosky, Blessing, and McKeever, *Surging Cities*, 155, in which the authors state, without hesitancy, that outdated buildings must be torn down for new ones. The authors opined that "at the end of another 100 years it is probable that most of the buildings and public works in our cities of today will no longer exist. Perhaps only a few fine churches and other monumental structures will remain." Ironically, in the last chapter entitled "The Citizen's Responsibility for the Future," every illustration is of an historic, not modern, building.

²⁰ See, for example, Richard C. Balabon and Alison Igo St. Clair, *The Mystery Tour: Exploring the Designed Environment With Children* (Washington: Preservation Press, 1976).

program for elementary school children. Their guided tours of local historic sites began in 1960.²¹

The 1970s were a particularly busy time for built environment and preservation education, fueled by enthusiasm for the upcoming bicentennial in 1976.²² During the 1970s, the National Trust for Historic Preservation (founded in 1949) became interested in preservation education, and created an Education Services Division. Dee Ann Walker, Youth Programs Assistant in 1976, compiled a "Children's Preservation Bibliography" of story books that included architecture and neighborhoods as themes.²³ Also in 1976, the American Institute of Architects launched its educational program called Architects-in-Schools. Although the AIA's mission in launching this program was not to teach history per se, it acknowledged the importance of historic as well as modern architecture. The program's overall purpose was "to help learners recognize the design elements that contribute to the texture of communities: aesthetics, the environment, technology, economics, history, and culture."²⁴ In 1978, a program called "Teaching with Architecture" was established at the University of Vermont, enabling local elementary and secondary school teachers to take a summer graduate course in the Historic Preservation program. This "Summer Institute" sent the teachers out into the field and showed them how to observe, identify, classify, analyze, and interpret architecture. The strength of the program was that the teachers

²¹ San Antonio Conservation Society, "History Taught Through Tours," *San Antonio Conservation Society News* 32, no. 3 (February 1996), 1.

²² Michael Tomlan, letter to author, 24 November 1995.

²³ Dee Ann Walker, "A Children's Preservation Bibliography" (National Trust for Historic Preservation, 19 September 1976, photocopy). Most of the books on the list date from the 1960s and 1970s, although a few go back to the 1940s and 1950s.

²⁴ Kathleen Hunter, "Heritage Education: What is Going On Out There?" *Cultural Resources Management* 16, no. 2 (1993), 7.

could then design their own classroom lessons based on their own knowledge of architecture.²⁵ Cornell University, and later Middle Tennessee State University, began similar programs.²⁶ Universities with historic preservation programs banded together in 1978 to form the National Council for Preservation Education, focusing on preservation education at the college level.²⁷ Environmental education also continued to be popular; the National Park Service played a leading role in environmental education in the 1970s.²⁸

In the years following the national bicentennial, however, the nation's interest in historical education waned, and the Education Services Division of the National Trust was disbanded.²⁹ The lull didn't last long, however. One of the first educational books devoted specifically to historic architecture and preservation, *Historic Preservation Education Curriculum Materials*, was published in 1980 and included lessons to help children perceive the character and aesthetic value of the built environment. The authors felt it to be their obligation to "help our children to cherish the legacy of past generations."³⁰ The National Building Museum, dedicated to American achievements in the building arts, was created by an act of Congress in 1980, and has education as a large part of its mission.³¹ The Foundation for Architecture, a non-profit

²⁵ Kathlyn Hatch, *Teaching With Architecture: A Casebook for Classroom and Community* (Burlington: University of Vermont, 1994), preface, 2. Interestingly, the Teaching with Architecture program was launched with a grant from the Ford Foundation.

²⁶ Michael Tomlan, letter to author, 24 November 1995.

²⁷ Ad Hoc Committee on Elementary-Secondary Education, *A Heritage at Risk: A Report on Heritage Education (K-12)* (National Council for Preservation Education, 1987), preface.

²⁸ "National Symbols: Presidential Homes," *History News* 45, no. 1 (January/February 1990), 12.

²⁹ Michael Tomlan, letter to author, 24 November 1995. Fiscal pressures may have contributed to the decision to eliminate the education department; Tomlan reports that the education staff was replaced by fund raisers.

³⁰ See Carol D. Holden, Gary L. Olsen, and Michele R. Olsen, *Historic Preservation Education Curriculum Materials* (n.p., 1980), introduction.

³¹ National Building Museum, *National Building Museum*, one-page brochure, January 1995.

educational organization established in Philadelphia in 1980, launched its Architecture in Education program in 1981, utilizing volunteer design professionals and college students to teach at local elementary and secondary schools.³² At one of the National Trust's regional properties, Drayton Hall, the staff began working with local school teachers to create educational programs in 1982, starting with a simple scavenger hunt that evolved into a multidisciplinary house tour (and, years later, many other programs as well).³³ The Center for Understanding the Built Environment (CUBE) in Prairie Village, Kansas, was founded in 1983 to provide teachers and communities with the tools needed to teach children about planning and designing the built environment.³⁴ One of the most popular of these tools is "Box City," a portable educational kit used by educators and school children throughout the country to create three-dimensional cities from boxes of various sizes and to learn how to improve the built environment.³⁵ Numerous other programs and teaching resources were developed and produced throughout the 1980s by historical organizations, non-profit educational organizations, universities, public school systems, and even municipal governments.³⁶ According to one report, heritage education

(See Appendix A.) A large number of the museum's staff members (13) are devoted to education, whereas a smaller number (5) coordinate exhibitions and collections.

³² Foundation for Architecture, *Architecture in Education*, one-page brochure, n.d. (See Appendix A.)

³³ Megget B. Lavin, "Heritage Education at Drayton Hall," *Historic Preservation Forum* 6, no. 1 (January/ February 1992), 23.

³⁴ Center for Understanding the Built Environment, *CUBE: The Center for Understanding the Built Environment*, one-page brochure, n.d. (See Appendix A.)

³⁵ Center for Understanding the Built Environment, *ArchiSources*, October 1995.

³⁶ Some examples of texts from this period include Robert A. Bowser, ed., *Learning by Design* (Harrisburg: Pennsylvania Department of Education, 1984); Judith Dailey Nechworth, *A Teacher's Guide to Historic Preservation* (Norwich, NY: Chenango County Department of Planning and Development, 1986); and Kenny Karem, *Discover Louisville: An Illustrated*

programs from the 1970s into the 1980s grew steadily "in number, experience, and sophistication."³⁷

By the late 1980s, heritage education (and related built environment and planning education) had gained significant momentum as a "grass roots movement,"³⁸ culminating in a series of major initiatives and events. One of these was the publication in 1987 of *A Heritage at Risk: A Report on Heritage Education (K-12)* by the National Council for Preservation Education, in response to a perceived need for increased awareness and appreciation of historic resources among school children. The report praised existing heritage education programs, but encouraged greater coordination between programs nationwide and between the programs and educators in the schools.

In 1988, the National Trust for Historic Preservation once again put education on its agenda, and began a heritage education initiative that included collaboration with the National Park Service. Kathleen Hunter, a former educator, joined the National Trust's staff as Director of Education Initiatives to "help develop a heritage education program that would build bridges to the education community."³⁹ During the development process, a variety of educators, curriculum specialists, and preservation people served as advisors.

Activity Guidebook for Exploring City and County Neighborhoods (Louisville: Louisville Historical League, 1988). Some state and national organizations that were investigating or running heritage education programs prior to 1988 include the Georgia Trust for Historic Preservation, the Louisiana State Historic Preservation Office, the Utah Heritage Society, the American Association of State and Local History, the American Institute of Architects, and the American Association of Museums. See Kathleen Hunter, "A Commitment to Education: Designing a Heritage-Education Center for the National Trust: A Final Report," *Historic Preservation Forum* 6, no. 1 (January/ February 1992), 15-16.

³⁷ Ad Hoc Committee on Elementary-Secondary Education, *A Heritage at Risk: A Report on Heritage Education (K-12)* (National Council for Preservation Education, 1987), 2.

³⁸ Barbara C. Timken, "Special Issue: International Conference on Architectural Heritage Education," *US/ICOMOS Newsletter* 11, no. 4 (April 1990), 1.

³⁹ Carol D. Schull, "Creating a Partnership," *Cultural Resources Management* 16, no. 2 (1993), 4.

The result was a series of lesson plans called "Teaching with Historic Places," produced in collaboration with the Keeper of the National Register of Historic Places at the National Park Service. The lesson plans are based on historic sites listed in the National Register of Historic Places, and include readings, maps, and photographs, plus activities and questions about the history of the particular sites.⁴⁰ The first prototype lesson plans, published in 1992, were written by Fay Metcalf, former director of the National Commission for Social Studies in the Schools. The National Park Service provided staffing and funding for the project, while the National Trust provided the services of Kathleen Hunter and the publishing costs for the lessons.⁴¹ The National Council for the Social Studies agreed to publish the first several lesson plans in their journal, *Social Education*, during the 1992-1993 school year.⁴² The first of the plans, "Knife River: Early Village Life on the Plains," was also included in the National Park Service's journal, *Cultural Resources Management*, in 1993.⁴³ At the annual conferences of the National Council for the Social Studies and the National Trust for Historic Preservation, workshops were held to introduce the program to educators and others.⁴⁴

American interest in heritage education coalesced with international activities when, in 1989, the International Council on Monuments and Sites

⁴⁰ I admit to having read only one of these lesson plans, "San Antonio Missions: Spanish Influence in Texas," the second in the series. Although I cannot speak for the quality of the majority of the lessons, this particular lesson is not impressive. One of the maps has the Rio Grande labeled in the wrong place, a rather inexcusable error. The lesson plan also does not seem to reflect modern scholarship in recognizing the plight of Native Americans at the hands of European settlers.

⁴¹ *Ibid.*, 5.

⁴² Beth M. Boland, "Teaching With Historic Places: Where Did History Happen?" *Cultural Resources Management* 16, no. 2 (1993), 3.

⁴³ *Cultural Resources Management* 16, no. 2 (1993), insert.

⁴⁴ Beth M. Boland, "Teaching With Historic Places: Where Did History Happen?" *Cultural Resources Management* 16, no. 2 (1993), 3.

(ICOMOS) sponsored an international conference on architectural heritage education. Thirty-three American delegates were selected to attend the conference in Paris, and compare their work and experiences with other heritage educators from throughout the world. The American delegates represented historical organizations, universities, museums, educational organizations, design firms, and the public school system.⁴⁵ Several objectives were established at the conference: the creation of a directory of heritage educators; establishment of an international exchange program; creation of a databank of educational resources; and the development of an international charter on heritage education.⁴⁶ A number of heritage education events were held in the U.S. in the year following the conference, including workshops held in conjunction with the annual meetings of the American Association of State and Local History, ICOMOS, and the National Trust for Historic Preservation.⁴⁷

In the 1990s, however, heritage education at the national level has again taken a down-swing. The National Park Service has run out of funding for Teaching with Historic Places, and the program is being phased out;⁴⁸ in the early 1990s, the National Trust for Historic Preservation attempted to establish a heritage education center in Waterford, Virginia, but failed for lack of funds;⁴⁹ and the education department of the National Trust was once

⁴⁵ "Special Issue: International Conference on Architectural Heritage Education," *US/ICOMOS Newsletter* 11, no. 4 (April 1990), 7. (See Appendix B for list of American delegates.)

⁴⁶ *Ibid.*, 1.

⁴⁷ *Ibid.*, 6. One such workshop was held at the National Building Museum; another was cosponsored by the Smithsonian Institution's Office of Elementary and Secondary Education.

⁴⁸ Conversation with David B. Field, National Trust for Historic Preservation, 12 March 1996. One staff person has been retained at the Trust to complete the editing on the remaining lesson plans.

⁴⁹ Conversation with Deborah Page, National Trust for Historic Preservation, 12 March 1996.

again disbanded.⁵⁰ During a telephone interview in 1995, one of the American delegates to the ICOMOS conference expressed disappointment at the failure of national organizations to take a strong and lasting lead in coordinating heritage education efforts.⁵¹ Although the National Trust has continued to include heritage education sessions at its annual conferences, and the most recent conference of the American Association of State and Local History focused on the importance of historic places, the majority of heritage education efforts in the mid-1990s occur at the local level.

These local programs are offered by a wide range of organizations and individuals. A 1994 survey of heritage education providers in Rhode Island identified four types of programs: curriculum-based programs offered by preservation/historical organizations, working directly with school departments; educational programs offered at historic sites; museum-sponsored programs; and teacher-developed programs.⁵² A National Trust brochure identifies three broad categories: historic house museums and historic sites; living history museums; and preservation organizations.⁵³

In reality, there are many more types of programs than those identified by the Rhode Island survey and the National Trust. Several universities sponsor teacher-training programs for heritage education, including the

According to Ms. Page, the proposal to convert the Old School in Waterford for use as a heritage education center was never realized, due to the high cost of restoration and insufficient funding. The center at Waterford would have served as an information, outreach, and training center. See Kathleen Hunter, "A Commitment to Education: Designing a Heritage-Education Center for the National Trust: A Final Report," *Historic Preservation Forum* 6, no. 1 (January/February 1992), 20.

⁵⁰ Kathleen Hunter is now president of Hunter & Associates, a private consulting firm.

⁵¹ Conversation with Joyce Stephens, heritage education consultant, August 1995.

⁵² Claire L. Teixeira, *Report on Statewide Heritage and Archaeological Education Programs* (Preservation Society of Pawtucket, July 1994).

⁵³ Kathleen Hunter, "Heritage Education: What is Going On Out There?" *Cultural Resources Management* 16, no. 2 (1993), 6.

University of Vermont and Middle Tennessee State University. Some state historic preservation offices offer heritage education programs, such as the State Historical Society of North Dakota.⁵⁴ Occasionally an entire school district makes a commitment to heritage education, as is the case at the Massie Heritage Interpretation Center in Savannah, Georgia. The center is owned and operated by the Savannah-Chatham County public school system. Sometimes municipal departments form collaborative ventures with school systems; in Abilene, Texas, for example, local teachers and city planners worked together to create an educational program that focused on sound planning and stewardship of the built environment.⁵⁵ In Salisbury, Connecticut, a historic district commission has developed programs for grades three, four, and five, and will design special projects for junior and senior high classes upon request.⁵⁶ Educational organizations such as the Foundation for Architecture and the Center for Understanding the Built Environment may not focus exclusively on historic environments, but contribute to heritage education nonetheless; the same can be said of museums such as the National Building Museum, which teaches about the building arts, both new and historic. In Hawaii, one educational program was even initiated and sponsored by a large-scale developer.⁵⁷

⁵⁴ State Historical Society of North Dakota, *SEND: Suitcase Exhibits for North Dakota*, one-page printed brochure, n.d. (See Appendix A.)

⁵⁵ City of Abilene and Abilene Independent School District, "Box-City Abilene Style," four-page photocopy, n.d. (See Appendix A.)

⁵⁶ Lou V. Burgess, "Education a Major Project of Salisbury Local Historic District Commission," *Connecticut Preservation News* (Connecticut Trust for Historic Preservation) 13, no. 5 (September/October 1990), 11.

⁵⁷ Ramona K. Mullahey, "Planning Our Future: Heritage Education and Civic Action," *Historic Preservation Forum* 6, no. 1 (January/February 1992), 26. The program, comprised of a series of workshops to teach teachers about the planning and land use process, was sponsored by the estate of James Campbell, a major developer of a proposed master-planned city on 32,000 acres

Unfortunately, there is no single directory or survey that accurately gauges the efforts of heritage educators nationwide. The National Trust's heritage education initiative had included the establishment of a heritage education database and produced a preliminary resource guide in 1990, but the guide included only minimal information about heritage education providers and the resources they produced. It did not describe the organizations' activities and programs.⁵⁸ Since the National Trust's heritage education department no longer exists, it is likely that this guide will not be updated.

in Oahu. Ms. Mullahey, a professional planner in Hawaii, reports that "the estate is an exemplary developer, integrating a unique sense of history and culture into its city planning and design and innovating a dynamic educational program to foster a sense of civic responsibility."

⁵⁸ Kathleen Hunter, ed., *Heritage Education Resource Guide: Preliminary Edition*, National Trust for Historic Preservation, 1990.

III. Postmodern Curriculum Theory and the Need for Educational Reform

During the 1980s, there was a swelling of public concern about the quality of American education amidst a series of studies about how little American students know.⁵⁹ A study initiated in 1981 by Secretary of Education T.H. Bell resulted in a 1983 report, *A Nation at Risk*, which contained disturbing conclusions about the general failure of American schools to provide students with a sound education.⁶⁰ Many other reports and studies throughout the 1980s focused on the need for curricular and educational reform.⁶¹ As a result, primary and secondary schools have been besieged by numerous short-lived teaching theories, which critics say have been faddish and ineffective.⁶² By 1991, President Bush declared that in the eight years since *A Nation at Risk* was published, education had not improved at all.⁶³

Scholars in the discipline of postmodern curriculum theory believe that it is the suffusion of postmodern thought in the United States -- in the arts, humanities, literature, mathematics, philosophy, and theology, as well as science⁶⁴ -- that makes it imperative to reevaluate the form and content of

⁵⁹ One study revealed that 68% of 8,000 American 17-year-olds surveyed could not place the Civil War in the correct half century. Robert J. Norrell, "Historical Editorial: Alabama Students Score Poorly on History Tests," *Preservation Report (Alabama Historical Commission)* 17, no. 5 (September/October 1990), 5.

⁶⁰ National Commission on Excellence in Education, *A Nation at Risk: the Imperative for Educational Reform* (Washington: U.S. Government Printing Office, April 1983).

⁶¹ John J. Patrick, "The Bradley Commission in the Context of 1980s Curricular Reform in the Social Studies," *History Teacher* 23, no. 1 (November 1989), 37.

⁶² Robert E. Slavin, "PET and the Pendulum: Faddism in Education and How to Stop It," *Phi Delta Kappan* 70, no. 10 (June 1989).

⁶³ *America 2000: an Education Strategy* (Washington: U.S. Government Printing Office, 1991), 15.

⁶⁴ William E. Doll, Jr., *A Post-Modern Perspective on Curriculum* (New York: Teachers College Press, 1993), 5.

education in the schools. Theorists such as Patrick Slattery, author of a recent text that attempts to summarize recent scholarship and directions in the field, perceive that "society is in the midst of a shift away from the concept of an objective, knowable, factual world... toward a concept of constructed worlds where knowledge is contested and partial."⁶⁵ A century ago, the goal of education reform was to achieve scientific efficiency in the schools; even John Dewey's progressive vision of education included imbuing students with "an industrial intelligence based on science."⁶⁶ Education throughout much of the twentieth century, postmodern theorists claim, has emphasized an "unrelenting commitment to behavioral objectives, learning hierarchies, 'value-neutral' empirical-analytical methodologies, goals and objectives, rote memorization, and competitive learning environments."⁶⁷ Over the course of the past several decades, however, the modern, twentieth-century faith in scientific fact and definitive, provable knowledge has diminished, and instead is perceived as being supplanted by intuitive questioning, pluralistic understanding, subjective viewpoints, and a rejection of "objective truths."⁶⁸

Postmodern curriculum theorists believe that education in the United States has not adapted to this intellectual and conceptual revolution, and that it must undergo a transformation in order to reflect current societal values

⁶⁵ Patrick Slattery, *Curriculum Development in the Postmodern Era* (New York: Garland Publishing, 1995), 28-9.

⁶⁶ Carl F. Kaestle, "The Public Schools and the Public Mood," *American Heritage* 41, no. 1 (February 1990), 74.

⁶⁷ Slattery, *Curriculum Development*, 253.

⁶⁸ Some claim that the postmodern world is more than a century old, while others date it to within the past several decades; see Slattery, *Curriculum Development*, 17. One theorist chose the late date of 1974 as the seminal marker; see also David Harvey, *The Condition of Postmodernity: an Enquiry into the Origin of Cultural Change* (Cambridge: Blackwell, 1990) *Condition of Postmodernity*, 3.

and constructions of knowledge.⁶⁹ Slattery and others have found that the modern approach to education is particularly lacking when it comes to teaching history. Eve Kornfeld, for example, a post-secondary history educator, is critical of the modern confidence in objective fact and quantitative knowledge that has been dominated the field of history. History, says Kornfeld, has been conceptualized as a discipline of objectivity, from which bias could be removed and impurities distilled, until all that remained was the "truth." According to Kornfeld, historians have been perceived as professional discerners of "truth" from incomplete sources and biased accounts:

The myth of historical objectivity shaped not only the professional identity of historians, but also the nature of historical evidence. History, the myth held, like all social sciences, could and should operate scientifically. A verifiable hypothesis should be checked against all of the "facts" in all of the archives. Competing bits of written data should be weighed (objectively, of course) and all of the bias of the writers and historical actors emptied out. Then, and only then, could a point-of-viewless story be told: the truth. The supposed congruence of this process with both Western science and American law, as well as its utility in regulating a nascent profession, doubtlessly added to its inherent intellectual attractions of coherence, simplicity and totality.⁷⁰

Congruent with this approach to understanding history is the way that such knowledge has been imparted to students in the schools. History has been presented as a series of events, people and dates to be memorized according to their temporal location within artificially-constructed eras of sociopolitical or cultural development. This traditional "metanarrative," a single overreaching historical perspective, has been criticized for failing to acknowledge alternative perspectives or explore conflicting experiences. For

⁶⁹ Slattery, *Curriculum Development*, 36.

⁷⁰ Eve Kornfeld, "History and the Humanities: The Politics of Objectivity and the Promise of Subjectivity," in *Teaching the Humanities: Essays from the ACLS Elementary and Secondary Schools Teacher Curriculum Development Project*, Occasional Paper No. 23 (New York: American Council of Learned Societies, 1994), 107.

example, the widespread massacre of Native Americans during westward expansion was not a part of American "history" until very recently. The modern perspective of history has also been criticized by postmodern theorists as presenting a single, linear truth that sharply divides past from present from future, resulting in a loss of all relevance, relativity, and context. Slattery believes that "history has been decon-textualized by the modern curriculum, and as a result, ironically, an ahistorical and anti-historical attitude has emerged in the modern school."⁷¹

Indeed, secondary students rate history and other social studies subjects as among their least favorite, and studies have shown that students often do not know even the most basic facts about history.⁷² "[T]he demoralization of educators, disenfranchisement of students, and the dissatisfaction of stakeholders in educational systems are all indications that something is terribly wrong... [Modern] theories, despite their contributions to previous generations, have proved to be impotent in the face of growing turmoil in the modern world."⁷³ History education is becoming less effective as the world outside the classroom becomes increasingly disconnected from what is taught within. The traditional paradigm of history, which has dominated for over 100 years, is no longer relevant to the intellectual and sociological needs of students in a rapidly transforming pluralistic society.

Slattery makes clear the failing of modern history education when he describes his own knowledge of a major topic in American history, the Civil

⁷¹ Slattery, *Curriculum Development*, 41.

⁷² Gerald Marker and Howard Mehlinger, "Social Studies," in *Handbook of Research on Curriculum: A Project of the American Educational Research Association*, ed. Philip W. Jackson (New York: Macmillan, 1992), 844.

⁷³ Slattery, *Curriculum Development*, 245.

War. He says that he does not remember studying the Civil War in school, even though his transcripts show that he took classes in American history in high school and in college.⁷⁴ Slattery's autobiographical reminiscences about the poor quality of his history education are familiar; like Slattery, my own knowledge of the Civil War is not strong. Once the exams were completed, all knowledge was forgotten shortly thereafter. Slattery perceives that his ignorance of American history -- despite having earned respectable grades -- stems from having not been "encouraged or directed to make connections between the past and present."⁷⁵ Citing the "numbing recitation of dates, names, and terms," one history professor says that its "little wonder [students] don't remember the basic information past the chapter test."⁷⁶

Instead of actual historical knowledge, Americans are bombarded with sanitized, popularized versions of history, such as those created by the Disney Corporation. Their proposal to create a theme park of imitation history in rural Virginia was eventually struck down by enraged historians and preservationists -- sadly, the park may have been a success. In place of historical understanding, which is not being produced in the classroom, the average American accepts the popular historical illusion as real. If I had bothered to watch the recent miniseries *North and South* on television, my understanding of the Civil War would have been based more on this farcical depiction of history -- described as "*Dynasty* set in the 1860s" by one historian -- than on the real thing.⁷⁷ Slattery fears that "the authentic is repressed while the imi-

⁷⁴ Ibid., 46.

⁷⁵ Ibid.

⁷⁶ Norrell, "Historical Editorial," 5.

⁷⁷ Barbara Franco and Millie Rahn, "Who's Teaching History? Museum and Academic Historians Discuss the Past, Present, and Future of History in America," *History News* 42, no. 5 (September/October 1987), 11.

tation becomes the new reality, and modern men and women are oblivious to the difference. Postmodernism refers to this as hyperreality... The model is more real than the reality it supposedly represents."⁷⁸ It is somehow disturbing, for example, that the "Heritage and Horizons" conference of the National Council for the Social Studies in 1988 was held at Disney World.⁷⁹

In comparison with the modern approach to history, the postmodern approach will reportedly be more subjective, more interrelational, more contextual, and -- compared with the Disney version -- more authentic. It has become "intellectually unconscionable to write sweeping historical narratives that ignore [recent] scholarship of what those times were like."⁸⁰ Rather than view history as "events separated by time and space," postmodern theorists encourage that history be viewed as "the integral interrelationship of events unified within time and space," making them more contextual and more meaningful to students.⁸¹ According to Eve Kornfeld, historians should embrace a multi-dimensional understanding of subjectivity and dispel the myth of objectivity.⁸² A secondary-school educator similarly suggests that students should understand history in terms of pluralistic relativism rather than undisputed fact.⁸³

The goal is to discover deeper meaning in the study of history, a depth that simply cannot be achieved through rote memorization and superficial coverage of huge quantities of subject matter. Critics of this approach state

⁷⁸ Slattery, *Curriculum Development*, 248.

⁷⁹ National Council for the Social Studies, "Heritage and Horizons: The Role of the Social Studies," advertisement, *Social Education* 52, no. 6 (October 1988), 422.

⁸⁰ Franco and Rahn, "Who's Teaching History?" 11.

⁸¹ Slattery, *Curriculum Development*, 35.

⁸² Kornfeld, "Politics of Objectivity," 108-109.

⁸³ Robert E. Duffy, "Why History?" *Social Education* 52, no. 6 (October 1988), 460-61.

that "the slavish commitment to coverage does not define good teaching, and it does not define good history."⁸⁴ Another critic notes that "[j]ust as knowledge of science is more than recall of chemical formulas, so knowledge of momentous events -- for example, the Holocaust -- should require more than exact recall of the names of German concentration camps and the estimated number of people who perished in them."⁸⁵ Referring to a history program in England, which covers only a few topics in depth, two historians point out that "we can lament all the history that the Schools Council Project omits; but after years of teaching survey courses in the United States, we continue to lament that our students know no history at all."⁸⁶

Theorists hope that the postmodern curriculum will encourage qualitative analysis of history rather than quantitative, and will understand history as "contextual, multi-dimensional, ironic, proleptic, contingent, evolving, and autobiographical."⁸⁷ They say it should focus on the personal rather than the impersonal, on the particular rather than the general, on the local rather than the distant -- in short, those things which have meaning in relation to the self, and which aid the individual in producing their own knowledge. The postmodern curriculum should challenge students to connect history to their own understandings and values, to make qualitative inquiries, and to empathize with multiple viewpoints. It should emphasize "ongoing reinterpretation, the primacy of subjective experience, the indis-

⁸⁴ Linda W. Rosenzweig and Thomas P. Weinland, "New Directions for the History Curriculum: A Challenge for the 1980s," *History Teacher* 19, no. 2 (February 1986), 273.

⁸⁵ Marker and Mehlinger, "Social Studies," 845.

⁸⁶ Rosenzweig and Weinland, "New Directions," 272. See also Rodney M. White, "An Alternative Approach to Teaching History," *OAH Magazine of History* 8, no. 2 (Winter 1994), 58.

⁸⁷ Slattery, *Curriculum Development*, 38.

solubility of meaning and context, the social construction of knowledge, and the interdependence of events within time and place."⁸⁸ Heritage education may be in an excellent position to be responsive to some of these goals.

⁸⁸ Ibid., 35.

IV. The Role of Heritage Education Programs in the Postmodern Curriculum

As discussed in Chapter Two, heritage education programs -- those programs that use historic sites and artifacts for teaching history -- have developed somewhat haphazardly throughout the United States in the past few decades, with little coordination among them. Nonetheless, it is probably fair to say that these programs share at least two general goals. The first is to utilize tangible historic resources, such as buildings, neighborhoods, landscapes, and artifacts, to teach history and other disciplines. The second is to encourage the greater appreciation, utilization, and stewardship of those resources.⁸⁹

In addition to these two overreaching goals, there are two distinct approaches to teaching with tangible historic resources as part of the elementary and secondary school curriculum. The first approach is to teach *about* the resource itself. This approach would include, for example, teaching children to identify elements and periods of historic architecture, to understand the planning and physical development of communities, and to become cognizant of the role that all citizens can play in shaping and caring for those communities.⁹⁰ The second approach is to utilize tangible historic resources

⁸⁹ These two goals are specifically stated, for example, in the Bureau of Land Management's brochure for its heritage education programs. BLM's educational goals are to "use the vast historic and archaeological resources under the custody of the Bureau of Land Management to support the education of America's children," and to "strengthen children's sense of personal responsibility for the stewardship of America's cultural heritage." See Bureau of Land Management, U.S. Department of the Interior, *Adventures in the Past: Heritage Education*, one-page brochure, [1993]. (See Appendix A.)

⁹⁰ For example, the Foundation for San Francisco's Architectural Heritage distributes classroom materials and conducts "Heritage Hikes" in order to "help children become visually aware and to care for their city and neighborhoods." See Foundation for San Francisco's Architectural Heritage, "Heritage Hikes Teachers' Workshop," one-page photocopy, 1995. (See Appendix A.)

as a hands-on tool *through* which to learn about a number of disciplines, including history, math, art, language skills, science, and economics.⁹¹ Some heritage education programs have even correlated their educational activities with the specific skills that they teach within each discipline, including observation, categorization, interpretation, description, differentiation, and inference.⁹²

These two approaches are not necessarily exclusive; many programs are likely to have aspects of both, though many appear to emphasize one over the other. At one extreme (teaching *about* resources) lie those programs, for example, that teach historic building crafts, or that teach community planning.⁹³ At the other extreme (teaching *through* resources) are programs that utilize tangible resources to help students understand ostensibly unrelated disciplines such as literature.⁹⁴ The diversity of tangible history programs in

⁹¹ The Utah Heritage Foundation's curriculum emphasizes the built environment as a cultural lens through which to study history, art, social studies, literature, city planning, and science. See Stephen B. Smith, "Education: Expanding Heritage Education," *Historic Preservation Forum* 6, no. 6 (November/December 1992), 4.

⁹² The Center for Understanding the Built Environment (CUBE) has produced a master index of objectives and skills for their "Walk Around the Block" curriculum that covers Language Arts, Mathematics, Social Studies, Science, the Arts, Cognitive Skills, Social Skills, and Built Environment skills. This index was created by a professional educator. (See Appendix C.)

⁹³ For example, an on-site program of the Washington National Cathedral teaches children about historic building trades. Their medieval workshop "is a hands-on, self-directed activity center for families." Aides are available to help, but each activity center has its own instructions. Children can learn about such crafts as stained glass, sculpture, blacksmithing, and stone cutting. See "In Days of Old," *Blueprints* 9, no. 1 (Winter 1991), 5.

An example of a community planning program is CUBE's "Box City", a portable learning kit that can be ordered and used by local schools and programs across the country. For example, in Abilene, Texas, "Box City" has been used by the Abilene Independent School District in conjunction with a local planner in the City of Abilene's planning division. City of Abilene and Abilene Independent School District, "Box-City Abilene Style," four-page photocopy, n.d. (See Appendix A.)

⁹⁴ For example, a literature teacher has used the concept of aesthetic movements in architecture to help students understand aesthetic movements in literature. The teacher commented that literature does, after all, "involve structure and design." See Kathryn Hatch, *Teaching With Architecture: A Casebook for Classroom and Community* (Burlington: University of Vermont, 1994), 14.

their course offerings and their relationships with the schools is therefore significant. In the process of developing their programs in each local setting, tangible history educators have been guided by their resources, the mission of their organization, the history of their region, and the interests and needs of school teachers. In some cases, the tangible history educators are the school teachers themselves.⁹⁵

Relative to the discussion above of curriculum theory in the 1990s, the most striking characteristic of heritage education programs is that, despite their lack of connection to each other or to the educational system beyond their local schools, these programs have evolved with certain philosophies about children's learning experiences that mirror those expressed by the postmod-ern curriculum theorists discussed in the previous section. Similar to the views held by the theorists, the focus of heritage education programs is on the personal rather than the impersonal, on the particular rather than the general, and on the local rather than the distant. The programs emphasize hands-on, experiential learning; interdisciplinary learning; and the use of tangible resources to provide context, to stimulate imagination, to make connections, and to gain an "empathic" understanding of history.⁹⁶

⁹⁵ There are many programs that teach the teachers themselves to be tangible history educators. The Vermont program documented in Hatch's book is one such program (see note 101 above).

⁹⁶ The concept of empathic understanding appears in multiple sources. See, for example, Eve Kornfeld, "History and the Humanities: The Politics of Objectivity and the Promise of Subjectivity," in *Teaching the Humanities: Essays from the ACLS Elementary and Secondary Schools Teacher Curriculum Development Project*, Occasional Paper No. 23 (New York: American Council of Learned Societies, 1994), 113; David Seamon, "Dwelling, Seeing, and Designing: An Introduction," in *Dwelling, Seeing, and Designing: Toward a Phenomenological Ecology*, ed. David Seamon (Albany: State University of New York Press, 1993), 9-10; and Charles S. White and Kathleen A. Hunter, *Teaching with Historic Places: A Curriculum Framework for Professional Training and Development of Teachers, Preservationists, and Museum and Site Interpreters* (Washington: National Trust for Historic Preservation, 1995), 26.

Perhaps the very existence and growth of heritage education programs over the past few decades indicate that, in some regards, curriculum theorists like Slattery have correctly identified recent changes in American society that have not only garnered the attention of scholarly thinkers, but have also made themselves manifest in the rapid growth of the number of educational programs provided for grades K-12 by organizations that were not active in education three decades ago.⁹⁷ In fact, many of the organizations themselves have come into existence during that time period. The growth of historical organizations and in the educational programs they provide may well be evidence that the way Americans understand history -- and the way they believe is best to learn and teach history -- is undergoing the type of shift that some scholars have defined as being postmodern in nature.

For example, the emphasis placed by heritage educators on the physical environment is one of the areas that Slattery has identified as important to a postmodern curriculum. Slattery feels that "an awareness and sensitivity toward many environments--physical, psychological, spiritual, and social -- is an integral part of the postmodern proposals that inform the postmodern curriculum."⁹⁸ Heritage educators have already responded to the perceived need for greater physical and social awareness by encouraging the understanding and appreciation of cultural resources. This effort to educate about the importance of resources is not without parallels in modern-day America; in a

⁹⁷ The San Antonio Conservation Society claims to have been the pioneer in the field of volunteer historic educational programs when it began teaching local history to elementary school children in 1960. See "History Taught Through Tours," *San Antonio Conservation Society News* 32, no. 3 (February 1996), 1. For a further discussion of the history of heritage education programs, see Chapter Two.

⁹⁸ Patrick Slattery, *Curriculum Development in the Postmodern Era* (New York: Garland Publishing, 1995), 224.

similar vein, protection and awareness of the natural environment and natural resources have garnered much attention. Resources that were once thought to be inexhaustible and disposable are now being viewed as limited and in need of careful management. Understanding man's relationship with such physical resources and environments is a goal that tangible history programs and curriculum theorists like Slattery share in common.

Another similarity between the postmodern perspective and the heritage education approach is a focus on "localness," on learning environments and strategies that draw on familiar and meaningful contexts. Doll believes that postmodern curriculums should become "contextualist," that they be "bound always by the localness of ourselves, our histories, our language, our place."⁹⁹ Heritage education focuses strongly on local environments, local history, and local culture, providing students with the type of "contextualist" learning experience that has been advocated in theory.

So far, however, few efforts have been made among preservationists or educators to acknowledge the underlying similarities in philosophy between tangible history education and current curriculum theory. Perhaps the most comprehensive acknowledgement thus far of the potential role of tangible history education in accomplishing school reform goals is in Charles White and Kathleen Hunter's *A Curriculum Framework for Professional Training and Development*, authored in 1995 by a professor of social studies education and a leading heritage educator, respectively.¹⁰⁰ The authors concluded that

⁹⁹ William E. Doll, Jr., *A Post-Modern Perspective on Curriculum* (New York: Teachers College Press, 1993), 180.

¹⁰⁰ Charles S. White and Kathleen A. Hunter, *Teaching with Historic Places: A Curriculum Framework for Professional Training and Development of Teachers, Preservationists, and Museum and Site Interpreters* (Washington: National Trust for Historic Preservation, 1995). This publication was produced jointly by the National Park Service and the National Trust for

heritage education programs can be valuable allies in achieving the educational reform goals that have emerged since the 1983 release of the U.S. Department of Education report *A Nation at Risk: The Imperative for Education Reform*. In the disciplines of history, geography, and social studies, the report recommended the use of primary source materials to supplement textbooks, the use of innovative and multi-media teaching approaches, a responsiveness to diverse learning styles, an emphasis on critical thinking skills, and a de-emphasis on the memorization of facts.¹⁰¹ White and Hunter's curriculum framework describes the role that tangible history programs can play in fulfilling each of these goals.

White and Hunter's framework is meant to be a practical guide, however, and does not seek deeper theoretical connections between heritage education and curriculum. Postmodern curriculum theorists would likely perceive the current educational reform movement as a reflection of a larger postmodern shift in historical understanding. Such theorists reach philosophically beyond the reform movement's goals to discover and define the underlying currents that inform the current transformation and struggle in educational theory. A few of these currents will be discussed below, along with their relevance to -- and manifestation in -- heritage education.

One of the themes struck upon in postmodern curriculum theory that has relevance to heritage education programs is *primacy of experience*.¹⁰² As mentioned above, one of the goals of recent education reform is to encourage

Preservation as a companion to the Teaching with Historic Places series. Unfortunately, because the framework was published in connection with Teaching with Historic Places, it probably will not reach the full audience that could benefit from it.

¹⁰¹ Ibid., 9.

¹⁰² See, for example, Slattery, *Curriculum Development*, 225.

greater use of primary sources to supplement textbook readings. Theorists have gone one step beyond this, asserting that the learning experience itself should have an element of primacy in addition to the primacy of the source. One theorist, Joe Kincheloe (quoted in Slattery's book) asserts that the post-modern curriculum must "attend... to the particular place and context of the educative event."¹⁰³ Learning with cultural resources attends to place and context by getting students out of the classroom and into an environment where the learning event includes seeing, hearing, touching, smelling, moving, and exploring. The learning experience becomes primary and physically immediate, rather than being limited to the reading of secondary sources.¹⁰⁴

One heritage education program that capitalizes on the learning potential of physical resources was begun by the University of Vermont's historic preservation program in 1978.¹⁰⁵ The program trains K-12 teachers to utilize local architectural resources in their teaching. Testimonials from teachers that have participated in the program support the contention that using cultural resources to study subjects such as history, geography and social studies make the learning experience more meaningful to students. One ninth grade teacher from Leland and Gray High School in Townsend, said that incorporating architecture into history lessons helps to dispel the air of

¹⁰³ Ibid., 26.

¹⁰⁴ In addition to cultural resources, of course, there are several other types of alternative media that can engage students' attention and help the learning experience to be more stimulating and meaningful. These are mainly beyond the scope of this thesis, but some, such as video and computer applications, can be used in conjunction with cultural resources to enhance the quantity and quality of information that is conveyed. For example, the House of the Seven Gables in Salem, Massachusetts, a non-profit historic site museum, has an interactive touch-screen video display in its orientation center. The display allows visitors to selectively view several professionally-produced video segments that depict reenacted events at the house, such as the concealment of runaway slaves in the garrett. The video segments supplement the information provided by tour guides.

¹⁰⁵ Hatch, *Teaching With Architecture*, preface.

irrelevancy that the subject has for many students. "We're not just reading books in history and nothing ever really happened. It's not a dead subject. You can go out and explore it."¹⁰⁶ Another participant in the training course, an English teacher from Middlebury Union High School in Middlebury, found that historic architecture became an important part of his teaching of Colonial literature: "I don't think I could teach about Plimoth, the religion, the small community, the cause, and what these people had to endure without showing the [kinds of] structures they lived in... [The buildings] really bring it home to them. They give life and depth to what the people wrote."¹⁰⁷

Curriculum theorists who advocate the use of primary sources often cite such sources as diaries, letters, and oral histories, but I have yet to see mention of architecture or other physical artifacts.¹⁰⁸ Despite this omission, in his book on curriculum theory, Slattery tacitly acknowledges the power of historic sites and museums to make history real to the public. In a discussion of the importance of relating history to personal experience, Slattery describes taking his children on a trip to Vicksburg to learn about ancestors who were in the Civil War. The climactic conclusion of his story -- the moment at which history is made real to his daughter and "imprinted in her psyche" -- occurs during a visit to a Civil War museum.¹⁰⁹ Although the important role that the museum and its artifacts played in his daughter's learning experience never finds its way--mysteriously--into Slattery's curriculum theory, Slattery's story testifies that those very same artifacts helped accomplish the

¹⁰⁶ Ibid., 22.

¹⁰⁷ Ibid., 7.

¹⁰⁸ Eve Kornfeld, for example, cites "music, art, literature, films, diaries, letters, or even court cases" in "Politics of Objectivity," 113.

¹⁰⁹ Slattery, *Curriculum Development*, 50.

goals he sets for the postmodern curriculum. As one recent author observed, historic artifacts and places are essential for making a connection with the past; "remembering is essential, and the task of avoiding amnesia is much easier when we can see the past and touch it and live with it."¹¹⁰

Another theme that appears in postmodern curriculum theory is the concept of *production of knowledge*.¹¹¹ The assertion is that memorization of facts presented by a textbook or a teacher does not represent meaningful learning, and can even prevent meaningful learning from occurring. An emphasis on memorization also fails to acknowledge that facts, especially historical facts, are often relative rather than absolute, and should be questioned and evaluated. Caine and Caine, authors of a 1991 book on *Teaching and the Human Brain*, analyzed the human spatial memory system and concluded that teachers, "by being too specific about facts to be remembered and outcomes to be produced, may prohibit students' genuine understanding and transfer of learning."¹¹² Doll concurs that "we need to be trained in the art of creating and choosing, not just in ordering and following. Much of our curriculum to date has trained us to be passive receivers of preordained "truths," not active creators of knowledge."¹¹³

One of the benefits of heritage education programs is that they provide an opportunity for students to discover, to analyze, and to produce their own knowledge by looking, by researching, and by adding new information and new dimensions to knowledge they already possess. Since architecture shapes

¹¹⁰ Dwight Young, "The Back Page: Right Here," *Historic Preservation* 48, no. 2 (March/April 1996), 136.

¹¹¹ See, for example, the discussion of Joe Kincheloe's theory of production of knowledge and "post-formal thinking" in Slattery, *Curriculum Development*, 26.

¹¹² In Slattery, *Curriculum Development*, 49.

¹¹³ Doll, *A Post-Modern Perspective*, 8.

the world in which students live, it can serve as an excellent platform from which to build new knowledge. Even kindergarten age children enjoy learning with architecture because of this familiarity; once they are shown how to see shapes in buildings, they can apply that knowledge to their houses, their school, and their neighborhood.¹¹⁴ They become excited about learning because they control the knowledge, and can use it immediately in the real world. Several of the teachers that participated in the Vermont program praised the fact that students could exercise a certain degree of autonomy in studying architecture. A third grade teacher in Norwich observed that "It's right there and they can see it for themselves... It's a kind of power for them. They don't need an adult to lecture them, or hand it to them, or show it to them."¹¹⁵

For older students, tangible history resources provide an arena in which to engage in what Slattery calls "qualitative inquiry" in place of quantitative learning. Slattery's argument is perhaps an old one in some ways -- that it's quality rather than quantity that counts -- but I know from my own experience in the American educational system that it is not unusual to find quality sacrificed for quantity. As Caine and Caine noted above, being required to memorize a large quantity of material may in fact prevent students from producing their own knowledge. A learning environment that provides opportunities for individual learning experiences "will inspire students to read,

¹¹⁴ One such program that teaches kindergartners about shapes in buildings is called "Through the Leaning Door" at the Chrysler Museum Historic Houses in Norfolk and Virginia Beach, Virginia. The museum offers over a dozen programs and tours for students K-12. See the Chrysler Museum's homepage on the World Wide Web at <http://www.whro.org/cl/cmhh/intro.html>.

¹¹⁵ Hatch, *Teaching With Architecture*, 10.

to research, to explore, to learn, to meditate, and to expand their understanding of the initial experience."¹¹⁶

An example of a heritage education program that emphasizes the production of students' own knowledge is the National Trust Junior Docents program at Drayton Hall in Charleston, South Carolina.¹¹⁷ Sixth, seventh, and eighth grade students in the docent program investigate the history and architectural features of this 18th-century plantation house, conduct original research in diaries and interviews, and then write their own guided tours of the house and present them to other students and to the public. One junior docent who participated in 1995 said that "it's much more interesting than our other research because we weren't learning it out of textbooks. We got to do hands-on and see it in front of our faces."¹¹⁸ Not only did the information become more real to them because of the physical site, but it also became more real when the students were expected to discover information on their own, analyze it, and figure out a way to present it. These are valuable skills that will transfer to almost any subject the children study--and even more importantly, the children will likely remember the experience and the knowledge for a long time to come.

A third theme in postmodern curriculum theory is a desire to inspire *empathic* understanding among those who study history. Eve Kornfeld, an educator at San Diego State University, says that empathy consists of "under-

¹¹⁶ Slattery, *Curriculum Development*, 214.

¹¹⁷ Drayton Hall is jointly owned by the National Trust for Historic Preservation and the State of South Carolina. Educational programs are conducted by the National Trust. See National Trust for Historic Preservation, *Drayton Hall, Charleston, S.C.*, one-page printed brochure, May 1994. (See Appendix A.)

¹¹⁸ Ellen Anderson, "On Tour: Students Go Public with Knowledge of Historic Drayton Hall," *Charleston Post and Courier*, 9 May 1995.

standing the experience or situation of another, both affectively and cognitively, often achieved by imagining oneself to be in the position of the other."¹¹⁹ According to Kornfeld, history is best understood subjectively, rather than objectively. A subjective approach to history, leading to an empathic understanding of the past, "would invite students, teachers, and scholars alike to attempt a fuller range of past human experience than objectivity would ever allow."¹²⁰ It could also result in moments of what Slattery calls "authentic" understanding--understanding that reaches deep into the imagination and goes beyond surface recall.¹²¹

Heritage education programs work intuitively to accomplish this type of understanding, to make history tangible to the student. One definition of tangible is to be "capable of being realized by the mind;" or in other words, capable of seeming real to the mind.¹²² Heritage education programs can make history seem real to the student -- or to be more specific, can inspire empathic understanding of history -- by helping students imagine themselves in someone else's place, in someone else's life. Kornfeld also believes that a subjective rather than objective approach "promises us an opportunity to uncover and value new kinds of historical evidence, as the old demands for 'facts' and objectivity wane."¹²³ Heritage educators utilize such evidence as the basis of their programs, using physical place and physical artifacts -- as

¹¹⁹ Eve Kornfeld, "Politics of Objectivity," 113.

¹²⁰ Ibid. It should be noted, however, that not all educators agree with Kornfeld's implication that the conventional, objective approach to history has outlived its usefulness. See Paul A. Fideler, "Toward a 'Curriculum of Hope': The Essential Role of Humanities Scholarship in Public School Training" in the same volume of essays, 119.

¹²¹ Slattery, *Curriculum Development*, 211.

¹²² Merriam Webster's Collegiate Dictionary, Tenth Edition.

¹²³ Kornfeld, "Politics of Objectivity," 112.

well as role-playing and other interactive strategies -- to help students imagine the past on an intuitive level rather than just a factual level.

An example of a heritage education program that utilizes this approach particularly well is Cliveden, a house museum located in Philadelphia, Pennsylvania.¹²⁴ Their K-12 educational programs utilize the building and other primary sources to help build interpretive skills. Students in grades K-3 can become "history explorers for a day," learning how to read an object in the same way that a text can be read. Students grade 5-8 can participate in a program in which they are assigned several primary source materials--such as documents, objects, buildings, and landscapes--to learn about a specific person in the past. The students conduct their own research, compile a biography of their assigned person, and then give a brief dramatic presentation "to bring their character to life."¹²⁵ A third program, for children of all ages, examines two historic houses and then compares and contrasts the lifestyles represented by each house. Each of these programs requires that students utilize multiple resources to construct in their minds a vision of what another era or life was like.

Although architectural and other physical artifacts have long been neglected in favor of literary sources, which yield information that is more easily accessible, the study of architecture can nevertheless yield crucial historical and cultural understanding. However, thoughtful analysis and interpretation are necessary to impart such understanding, and even then the success of

¹²⁴ Cliveden is administered by Cliveden, Inc. and owned by the National Trust for Historic Preservation. National Trust for Historic Preservation, *Cliveden, Philadelphia, Pa.*, one-page printed brochure, March 1993. (See Appendix A.)

¹²⁵ National Trust for Historic Preservation, "Cliveden is a History Lab For Your Class!" one-page photocopy, n.d., received by author 29 November 1995. (See Appendix A.)

such programs might not be measurable using traditional assessment practices. Until alternative assessment methods are developed that accurately reflect the success of non-traditional educational approaches, the effectiveness of heritage education programs can continue to be judged only by those who have experienced the programs' value first-hand: the teachers and the students themselves. The authors of *Children and Architecture* may have expressed it best when they said in 1932 that they

... are convinced of the efficacy of this means of instruction, but can not produce scientific data to substantiate their conclusions. The changed reactions of the children, the growth in study habits, the joy and satisfaction in work, the increased power to think -- these are the kinds of evidence which the authors advance to justify their strong convictions, knowing, however, that they are not and can not be reduced to specific scores, quotients, or scales. In spite of the lack of scientific confirmation, the authors are nonetheless confident that an activity program ... can be one of the most satisfactory means of providing a genuine situation in which learning is effectively accomplished.¹²⁶

Teachers in the University of Vermont's program have similarly expressed their satisfaction with teaching with architecture; they found that it increased the enthusiasm and interest of their students, and also increased the ease with which students learned various subjects.¹²⁷ Another high school educator, Catherine Young, wrote in 1994 about her experiences teaching with architecture in Washington, DC, and was enthusiastic about her students' responses.¹²⁸ Like the teachers writing in 1932, Ms. Young had no statistics to back up

¹²⁶ Emily Ann Barnes and Bess M. Young, *Unit of Work: Children and Architecture* (New York: Columbia University Teachers College, 1932), xvi.

¹²⁷ Hatch, *Teaching With Architecture*, 9-10.

¹²⁸ Catherine A. Young, *Constructing Buildings, Bridges, and Minds: Building an Integrated Curriculum Through Social Studies* (Portsmouth, NH: Heinemann, 1994).

her beliefs -- only the real stories of students for whom studying architecture had made a difference in their learning.

V. The Future of Heritage Education

As educational reformers continue to grapple with the many problems and issues plaguing American education -- problems that are perceived by some theorists as being postmodern in nature -- heritage education might be able to support and benefit from the new curriculums and revised learning approaches that evolve during this process. As discussed in the previous chapter, teaching with tangible, historic resources has a significant potential for achieving postmodern learning objectives, especially in history and the social studies. The popularity and prolificity of historic sites, museums, and historical and preservation organizations reflect a booming national affection for tangible history at the local as well as national level. The success of these sites and organizations may well represent what postmodern thinkers perceive as a shifting understanding of history and of mankind's relationship with the past. If so, heritage education has the potential to play a very important role in exploring and understanding the past from a postmodern perspective.

In many ways, however, heritage education is still in its infancy. It has been embraced enthusiastically at the local level, but the quality and fiscal stability of many programs has been uncertain. The number of elementary and secondary school teachers who have access to quality heritage education programs, or who are able to take advantage of them, is relatively small. Even where quality heritage education programs exist, many teachers are unable to utilize them due to lack of funding or overreaching demands on their time. If heritage education is to successfully meet the challenges and

opportunities that may emerge in the postmodern curriculum, there need to be several advances made in the relationship between our educational system, our school teachers, academic historians, heritage educators, historical and preservation organizations, and others who have a stake in the heritage education process. Only time will tell if educational trends, social trends, and public policy will coalesce in such a way that these relationships develop.

While the diversity of local heritage education programs has sometimes been praised -- programs are often individually-tailored to meet the needs, interests, and resources of particular people and places -- it has also been observed that the lack of coordination and information exchange between local programs and educators, as well as the lack of national preservation or education policy related to heritage education, is detrimental to these programs' ongoing professional development, financial stability, and ability to satisfy school curriculum requirements.¹²⁹ Without consistent networking opportunities, developmental guidelines, program standards, or state or national policies, the quality, size, and focus of heritage education programs varies widely. They suffer from inadequate funding and staffing, and too often -- as has been the case at the National Trust for Historic Preservation -- heritage education initiatives are launched when interest and funding are available, but then are discontinued within a short period of time.

The quality and longevity of heritage education programs also depends on how adept they are at identifying and soliciting the aid of appropriate and interested members of the community. For example, if a heritage education provider is located in the same town or city as a university, that university

¹²⁹ Ad Hoc Committee on Elementary-Secondary Education, *A Heritage at Risk: A Report on Heritage Education (K-12)* (National Council for Preservation Education, 1987), 4, 15.

may well be able to provide vital expertise and volunteers from the fields of history, architecture, or historic preservation. The Historic Preservation Information Service at the University of South Dakota produces heritage education programs in collaboration with local historical societies, certified local governments, the Vermillion School District, the Army Corp of Engineers, and the Historic South Dakota Foundation (a statewide non-profit preservation organization).¹³⁰ Heritage educators can also work directly with preservation groups, libraries, museums, local government, or local professionals in related fields. They may even be able to initiate programs that result in real work being done in the community, resulting in tangible benefits for both the students and their historic environment. One example of such a program is in Wilcox, Arizona, where a fifth grade class became involved in preservation in a very hands-on way: by actually performing their own restoration work. One project was the interior repainting of one of the town's oldest residences. The students became so well known for their work that community representatives began to present potential projects to them at meetings, and the students voted on which projects to accept.¹³¹

Heritage education programs should not, however, fall into the trap of promoting experiential learning at the expense of reading and research. A quality program integrates classroom learning with on-site learning, and provides written materials that maximize students' cognitive, as well as experiential, learning experience. One educator cautions that "an overemphasis on experiential learning in heritage education, to the minimization or even

¹³⁰ From unpublished survey conducted by author, survey response received from the Historic Preservation Information Service, 25 November 1995.

¹³¹ David Weitzman, "What Schools Don't Teach," *Historic Preservation* 40, no. 5 (September-October 1988), 59-60.

exclusion of printed learning materials, is inevitably anti-intellectual and miseducative."¹³² For these reasons, the quality of heritage education programs as a whole would likely benefit from the establishment of generally-accepted standards for teaching and interpretation, which could then possibly be extended to some type of accreditation process. Such standards, however, should simply encourage excellence in scholarship and approach, rather than stifle the creativity and local individualism of heritage programs.

Creating standards and developing relationships within communities could also help to raise educators' awareness of what heritage education has to offer. Currently, many of the successful local collaborations between heritage educators and schools rely on the interest of a few teachers. If those teachers should happen to leave, the collaboration may not survive. Many teachers are probably not even aware of available heritage education programs, because there is no standard source of information dissemination, and most programs cannot afford to promote their programs heavily. As a result, many students and schools never have the opportunity to study with artifacts or sites.

Even teachers who are already interested in heritage education may have difficulty integrating such programs into their coursework for a number of reasons. One is simply the extraordinary demands of time and energy placed on teachers by the current educational system.¹³³ For teachers to expend extra effort and time to become familiar with local heritage education

¹³² John J. Patrick, "Heritage Education in the School Curriculum: Defining and Avoiding the Pitfalls," *Historic Preservation Forum* 6, no. 1 (January/ February 1992), 13-14.

¹³³ John Arévalo et al., "Obstacles Teachers Confront: What Needs to Change," in *Historical Literacy: The Case for History in American Education*, ed. Paul Gagnon and the Bradley Commission on History in Schools (New York: Macmillan, 1989).

programs, integrate the heritage education program into the curriculum, and schedule the field trip activities, may be difficult to impossible. While such obstacles exist, it will continue to be difficult to develop widespread utilization of heritage education programs.

Teachers are not only overwhelmed by demands on their time, but are also burdened by the sheer quantity of material they are expected to cover in their classes. A high school history teacher, for example, must often cover the entire history of the United States in a single year¹³⁴ -- a feat that cannot be easily accomplished no matter how quickly the material is covered, and without opportunity to explore specific topics and periods in depth. Heritage education requires extra time, as noted above, and is probably not very effective when shoehorned into a hasty schedule. Supporters of reform in history education would like to see an end to the hasty survey course, arguing that the coverage of centuries worth of material is not conducive to learning.¹³⁵ Some significant changes may be on the horizon for public education, if public dissatisfaction becomes powerful enough to overcome the inertia and bureaucracy of the school system. In California, for example, a new social sciences framework has already incorporated many of the recommendations embraced by reformers.¹³⁶ The framework recommends, for example, that

¹³⁴ Paul Gagnon, "A Look at the New California Framework: Turning Point for Social Studies Reform?" *American Educator* 12, no. 3 (Fall 1988), 36.

¹³⁵ See "Building a History Curriculum: Guidelines for Teaching History in Schools," in *Historical Literacy: The Case for History in American Education*, ed. Paul Gagnon and the Bradley Commission on History in Schools (New York: Macmillan, 1989), 23; and also the National Center for History in the Schools, *National Standards for United States History: Exploring the American Experience* (Los Angeles: National Center for History in the Schools, 1994), 14.

¹³⁶ California Department of Education, *History-Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve* (Sacramento: California Department of Education, 1988). See also Paul Gagnon, "A Look at the New California Framework," 38-39.

three years of United States history be taught during grades five through twelve, rather than just one. It also includes one year of state history. If implemented in the schools, such a course of study could pave the way for new learning opportunities such as those offered by heritage education programs. In fact, the framework specifically recommends the utilization of non-text and non-classroom resources in addition to traditional textbooks and primary texts.¹³⁷ Since so much time in the California social sciences curriculum can now be devoted to history, more time can be spent by teachers on each topic, and a greater depth of inquiry can be undertaken. It is under such conditions that heritage education could be particularly valuable to the educational process.

Another problem faced by teachers is the lack of available funds for field trips or the lack of school backing for trips. In some cases, schools simply do not put a priority on field trips because of the cost or because of the perceived unimportance of such trips. In Houston, for example, the school system recently restricted teachers to one field trip per year. A restriction such as this could have severely limited the access that students have to the cultural and historic educational programs of their community. Fortunately, in Houston, the worst did not come to pass. Concerned historic and cultural organizations met with school representatives to develop better educational programs that met the school's curriculum requirements. The school system

¹³⁷ According to the authors, "This framework supports a variety of content-appropriate teaching methods that engage students actively in the learning process." It recommends visiting museums and historical societies, studying changes in communities over time, and using primary sources such as historical photographs, maps, and newspaper articles. See California Department of Education, *History-Social Science Framework*, 7, 42.

agreed that visits to programs that met curriculum requirements would not be limited, being classified as out-of-class schoolwork.¹³⁸

In addition to budgetary cutbacks and culling of "nonessential" activities by school boards, another impediment to taking field trips is the potential difficulty in scheduling trips during the school day, especially at the high school level. The typical seven- to eight-period school schedule makes it particularly difficult for high school teachers to coordinate trips outside of the classroom.¹³⁹ A more flexible school schedule would permit teachers to schedule special activities such as trips to historic sites.

Ultimately, the power rests with teachers to decide whether or not to utilize heritage education programs, although state curriculums and several other factors mentioned above can influence their choices. If teachers are provided with easy access to good quality programs and given incentive to use them, then both the schools and the heritage education programs could benefit. The schools would benefit from the educational potential of tangible historic resources, as discussed in Chapter Four above, and the heritage education programs would benefit from increased usage and higher standards of quality.

State approved curriculums and state legislation can increase the potential for relationships between schools and heritage education providers. As described above, California's social sciences framework is particularly conducive to integrating heritage education into elementary and secondary school courses. Some of the aspects of a curriculum that can be conducive to

¹³⁸ Conversation with Ann Caspari, School Programs Coordinator, National Building Museum, 12 March 1996.

¹³⁹ John Arévalo et al., "Obstacles Teachers Confront," 263.

heritage education include increased number of years of required history instruction; requirements for state or local history instruction; and suggested use of primary sources, physical artifacts, and community resources. Curricula can even include units directly related to historic resources. Louisiana's curriculum for social studies, for example, requires one year in the study of Louisiana state history and geography. The curriculum guide for this eighth-grade course emphasizes the interdisciplinary study of several social studies subjects, and lists "historical heritage" as one of its organizing themes. The curriculum guide includes lessons on the development of Louisiana architecture, and also includes a large appendix section that gives an overview of the state's major architectural periods.

Special state legislation that promotes heritage education exists as well. In Arizona, state legislation was passed in 1990 mandating that environmental education -- which in this case includes "the relationship of humans to their natural and artificial surroundings" -- be taught in the schools.¹⁴⁰ The legislation establishes an interagency committee and task force to develop a statewide program, requires school districts to integrate environmental education into their curriculums, and requires the Department of Education to work with state colleges and universities to provide teacher training. The legislation even stipulates that the Department of Education shall receive monies from the sale of environmental license plates to help support the mandate. Similarly, in 1992, state legislation in Wisconsin resulted in the creation of a three-person office of school services at the State Historical

¹⁴⁰ The Environmental Education Bill (HB 2675) was signed into law on June 6, 1990. See Arizona State Parks, State Historic Preservation Office, "Heritage Education Supported with Passage of Environmental Ed Bill," *Arizona Preservation News* 7, no. 3 (July 1990), 3.

Society of Wisconsin.¹⁴¹ The goal of the legislation was to improve state and local history education in Wisconsin schools. Objectives for the new office included teacher training programs; development of new instructional materials for fourth grade, middle school, and high school; and promoting cooperation among historical organizations, libraries, school districts, universities, and the Department of Public Instruction.¹⁴² The bill was largely the result of grassroots efforts by the Wisconsin Council for Local History.

State curriculums and legislation such as these not only encourage the existence of heritage education providers, but could also result in heritage education programs being held to higher standards of content and quality. Once guidelines of some sort are established, whether by specific curriculum recommendations or by legislation or by the leadership of an educational office, heritage education providers will be able to develop and improve their programs to meet public educational goals. More organization and collaboration amongst schools and providers would result in heritage education programs that meet the needs of schools and, in turn, utilize and maximize the particular strengths of each heritage education program. This has happened occasionally at the local level, such as in the Roanoke City school system in Virginia. In Roanoke City, the school department agreed to provide funding for a heritage education program that enables all Roanoke City third graders to visit a local historic plantation. The lesson plans for the unit, which explore the history and architecture of the Buena Vista House, were developed jointly by the Roanoke Regional Preservation Office and the Roanoke

¹⁴¹ The State Historical Society of Wisconsin is the state historic preservation office, in charge of state- and federally-supported historic preservation efforts within Wisconsin.

¹⁴² State Historical Society of Wisconsin, "THIPPS Legislation," *Columns* 13, no. 3 & 4 (June-July, August-September 1992), 6.

City school department.¹⁴³ Such cooperative arrangements could become much more widespread if they were encouraged at the state level.

Even if school systems become generally supportive of heritage education, however, teachers are still the ones who must find the time to educate themselves about heritage education, integrate the programs into their curriculum, and actively make the experience worthwhile for students. Heritage education providers can go a long way in making that process easier for teachers, by providing teacher training programs, pre- and post- visit materials, and sufficient background materials to make teachers confident of their role in the heritage education process. The Utah Heritage Foundation, for example, provides an integrated package for the fourth and sixth grades that includes teacher training sessions, two sets of slides for use in the classroom, and a field trip. The Foundation orders buses for the trip, arranges for guides at the historic sites, and trains parent-aids to assist with the trip.¹⁴⁴ This extra effort on the part of the heritage education provider makes it much easier for teachers to use the program. The burden should lie on the historic site or historic organization to make their programs as accessible as possible.

Many heritage education providers do offer some type of assistance to school teachers to familiarize them with their programs. One type of assistance, teacher training, familiarizes teachers with specific heritage education programs, shows them how to integrate heritage themes and methods into their own teaching, and teaches them about local history and culture. For

¹⁴³ Virginia Department of Historic Resources, "News from the Roanoke Regional Preservation Office," *Footnotes*, no. 3 (August 1990), 2. The Roanoke Regional Preservation Office occupies one wing of the Buena Vista House, which is owned by the city.

¹⁴⁴ Utah Heritage Foundation, "School Bells 'Ring In' New UHF Education Program," *Heritage* 24, no. 4 (October 1990), 3.

example, the Pittsburgh History & Landmarks Foundation offers a variety of teacher inservice programs, including "Hands-on History," "Exploring Your Neighborhood," "Pittsburgh Heritage," and "The African-American Legacy in Pittsburgh."¹⁴⁵ The Foundation for San Francisco's Architectural Heritage offers "Heritage Hike" workshops for teachers that include classroom materials, a slide presentation, a walking tour, and a historic house tour.¹⁴⁶ Other examples of teacher training include the National Building Museum's workshop on teaching with the built environment;¹⁴⁷ the Taft Museum's workshop that prepare teachers for the museum's in-school programs;¹⁴⁸ and the American Association for State and Local History's regional workshops on "Making History With Your Community."¹⁴⁹

Also helpful for teachers is the provision of a variety of pre- and post-visit materials that not only encourage a greater depth of learning among the students, but also provide teachers with the knowledge and confidence to become active contributors to the heritage education process rather than passive chaperones. Such pre- and post-visit materials could include readings, workbooks, slides, discussion questions, assignments, and suggested activities. Pre-program materials distributed by the Salisbury Historic District Commission in Connecticut include a slide presentation and hand-outs, with suggested activities and projects for after the program.¹⁵⁰ Before an educational tour

¹⁴⁵ Pittsburgh History and Landmarks Foundation, "Education Courses for Teachers, Students, and Adults," one-page photocopy, n.d., received by author 9 November 1995. (See Appendix A.)

¹⁴⁶ Foundation for San Francisco's Architectural Heritage, "Heritage Hikes Teachers' Workshops," one-page photocopy, [1995]. (See Appendix A.)

¹⁴⁷ National Building Museum, "Building Learners: School Programs," multi-page printed brochure, n.d., received by author 12 March 1996. (See Appendix A.)

¹⁴⁸ Taft Museum (Cincinnati, Ohio), "Educational Programs at the Taft Museum," one-page printed brochure, 1995. (See Appendix A.)

¹⁴⁹ *History News* 51, no. 1 (Winter 1996), 28.

¹⁵⁰ Lou V. Burgess, "Education a Major Project of Salisbury Local Historic District Commission,"

with the Historic Staunton Foundation, students view a slide show of local history, and then after the tour (which includes two museums and an architectural scavenger hunt) students use primary sources such as diaries, newspapers and maps to learn more about the history of Staunton.¹⁵¹ The pre-program activities kit distributed by the Foundation for San Francisco's Architectural Heritage comes in the form of an "Architrunk," containing architectural elements, a slide show, a film, and books.¹⁵²

If getting out of the classroom is just too difficult for a teacher, resources such as traveling trunks and in-school visits from heritage educators can make heritage education accessible even to the classroom-bound in some areas. The State Historical Society of North Dakota's Education and Interpretation Division has devised an impressive traveling trunk program that introduces students to a variety of topics in North Dakota state history, including transportation, town life, family life, ethnic traditions, agriculture, archaeology, historic preservation, and several others. Each trunk contains a variety of artifacts, documents and photographs, along with a teacher's guide full of information and activities. The State Historical Society of North Dakota also produces traveling exhibits, video programs, and books that can help increase the geographic distribution of heritage education in the state.¹⁵³ Similarly, many other organizations and individuals nationwide produce

Connecticut Preservation News (Connecticut Trust for Historic Preservation) 13, no. 5 (September/October 1990), 11.

¹⁵¹ Historic Staunton Foundation, "Seventh Graders Explore Staunton's History," *The Queen City Quarterly* 17, no. 3 (August 1990), 2.

¹⁵² Foundation for San Francisco's Architectural Heritage, "Painted Ladies, Junior Version," *Foundation for San Francisco's Architectural Heritage Newsletter* 20, no. 5 (October-November 1992), 9.

¹⁵³ State Historical Society of North Dakota, *SEND: Suitcase Exhibits for North Dakota*, one-page printed brochure, n.d. (See Appendix A.)

transportable resources, ranging from built environment activity books to videos on historic architecture to computer-simulated city planning programs.¹⁵⁴ These resources can be used by teachers to explore their own communities or to teach their students about heritage education through a variety of in-class media. The difficulty with these types of resources is that they are not widely publicized, and there is less incentive for teachers to use them since they come with no training or staff support.

Nearby heritage education providers can sometimes provide the option of an in-class presentation by their staff. The Pittsburgh History and Landmarks Foundation's educational offerings include "Portable Pittsburgh," a program in which a docent from the Foundation brings a collection of historic artifacts to the classroom and gives a presentation on the history of Pittsburgh.¹⁵⁵ The Taft Museum offers an in-school program on the architecture of the historic Baum-Taft house. Through a role-playing activity, students learn about the process of choosing a place to build, making decisions about design and detailing, and translating those decisions into three dimensions.¹⁵⁶ Programs such as these mitigate the logistical difficulties of field trips by bringing heritage education into the schools. However, their impact and effectiveness is likely diminished by the lack of physical interaction with an actual site.

¹⁵⁴ A variety of such resources are available for purchase from the Center for Understanding the Built Environment, including activity books such as *Historic Preservation Education* by Gary and Michele Olsen; a heritage education "video library" produced by Maurie Van Buren that focuses on historic houses; and a school version of the computer program *SimCity*, complete with teacher's guide. See the Center for Understanding the Built Environment, *ArchiSources* educational resource catalog, October 1995.

¹⁵⁵ Pittsburgh History and Landmarks Foundation, "Portable Pittsburgh," one-page printed brochure, n.d., received by author 9 November 1995. (See Appendix A.)

¹⁵⁶ Taft Museum (Cincinnati, Ohio), "Taft Museum In-School Program," one-page photocopy, n.d., received by author 9 December 1995. (See Appendix A.)

One problem that hinders the widespread effectiveness of heritage education is that in the seven years since the ICOMOS conference in 1989, there has been practically no national forum for exchanging information and ideas between heritage educators and elementary and secondary school educators. The National Trust's proposed heritage education center in Waterford, Virginia would have coordinated and promoted heritage education activities, designed educational materials, and provided information outreach and training programs. However, the project never came to fruition. In 1988, the U.S. Department of Education's Educational Resources Information Center (ERIC) agreed to include heritage education resources in ERIC's network database for social studies education resources,¹⁵⁷ but the database is only accessible at state education agencies, state libraries, some colleges and universities, and some major public libraries. Most heritage educators would therefore have a difficult time finding access to the database even if they were aware of its existence. The only other national exchange of information occurs at the annual conferences and occasional regional workshops of organizations like the National Trust for Historic Preservation and the American Association of State and Local History.

In addition to the need for a central coordinator and promoter of national heritage education efforts, there is also a need for greater collaboration and information exchange within individual states and regions. The creation of an educational office at the State Historical Society of Wisconsin, discussed above, is an excellent example of the type of coordination that could

¹⁵⁷ The database is known as the ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS), and is located at the Social Studies Development Center of Indiana University. See "Heritage Education Clearinghouse," *Historic Preservation Forum* 2, no. 3 (Fall 1988), 23.

effectively reduce the isolation experienced by many heritage education programs. In some regions, the heritage educators themselves have taken the initiative to exchange ideas and to increase their visibility and effectiveness. For example, Kentucky's Built Environment Education Consortium represents ten organizations that are concerned with built environment and heritage education. The consortium has hosted educational workshops on such topics as "Art in Architecture" and "Downtown as a Classroom".¹⁵⁸ Similarly, Charleston's Heritage Education Forum is a consortium of museums, historic sites, nature centers, and supporting institutions in a three-county area. Founded in 1982, members of the Forum provide structured heritage education programs for school children, hold monthly meetings to exchange ideas, and publish a Compendium of Curriculum Coordinated Programs for teachers. The compendium describes each participating organization's program.¹⁵⁹

The Georgia Trust for Historic Preservation runs a program that combines a regional collaboration approach with a teacher-training program. In this case, a statewide non-profit preservation organization has taken the lead in promoting collaboration among schools and organizations at the local level. Local school systems must apply to participate in the program, and they must agree to collaborate with local historical societies and museums. For each region, the Georgia Trust compiles historic resource guides and holds

¹⁵⁸ The ten represented groups are as follows: Kentucky Department of Education, Kentucky Society of Architects, Kentucky Heritage Council, Kentucky Historical Society, Kentucky Arts Council, Office of Historic Properties, Eastern Kentucky University, Kentucky State University, Western Kentucky University, and University of Kentucky's College of Architecture. See Kentucky Heritage Council, "Downtown is a Classroom," one-page photocopy, [1992]. (See Appendix A.)

¹⁵⁹ Preservation Society of Charleston (South Carolina), "The Heritage Education Forum," *Preservation Progress* 35, no. 3 (April 1991), 1.

summer workshops for participating teachers. In the 1993-1994 school year, the total participation was expected to be seven different regions; the Trust tries to ensure that the program reaches communities in all parts of the state.¹⁶⁰

Such efforts seek to overcome the challenges that individual heritage education programs and individual teachers are faced with. Although the creative and diversity of locally-developed programs and collaborations should be celebrated and encouraged, programs and teachers nationwide could benefit from additional support, guidance, and information in order to maximize the quality, availability, and effectiveness of heritage education.

¹⁶⁰ Georgia Trust for Historic Preservation, "Heritage Ed. Reaches Georgia School-children," *The Rambler* 19, no. 7 (January 1992), 6; and Georgia Trust for Historic Preservation, "Trust Takes Heritage Education to Three New Areas," *The Rambler* 20, no. 1 (January 1993), 1.

VI. Conclusion

If there is any validity to the argument presented by postmodern curriculum theorists that western society is undergoing an irrevocable transformation following the end of the modern era, then it may be reasonable to predict that the educational system in the United States will eventually transform as well to satisfy the changing needs of society. Since heritage education programs incorporate some of the educational approaches described by theorists as being appropriate to postmodern society, the very existence and popularity of heritage education as a phenomena may serve as partial validation of postmodern curriculum theory.

Since there has been substantial dissatisfaction with public education in America in the past two decades, as evidenced by the many reports and reform literature of the 1980s and 1990s, it might be true that the time is ripe for change. Of course, it might also be that this round of reform is no different from the many others that have cyclically recurred during the whole of America's history. However, viewed from a postmodern perspective, is it possible that there are more critical forces at work in this particular era of reform, and that there will eventually be the significant changes in education that are called for by reformers? Will those changes reflect current postmodern curriculum theory?

If the postmodern curriculum theorists are right, then heritage educators will have the opportunity to contribute to the formal educational process more than is currently possible. There may be increased demand for educational programs that provide primary learning experiences with tangible

resources, that encourage students to make connections between information gleaned from various media, that encourage empathic understanding of the past, that focus on local history and contextual learning, and that promote appreciation and conservation of irreplaceable cultural and environmental resources. Heritage educators should take advantage of this era of reform to develop relationships with educators and reformers, to be aware of curricular reforms that will give them greater opportunities to work with schools, and to work towards their own professional development and organizational stability.

As noted in the previous chapter, heritage education providers nationwide have already demonstrated locally that creativity, collaboration, and initiative can result in excellent programs that are responsive to school needs and that make the most of available resources. There are, however, several ways in which the heritage education movement as a whole, and heritage educators individually, can continue to increase their role in school education and increase the quality of their program offerings. First, the heritage education movement needs an organization at its head that can initiate an exchange of information, provide model programs for adaptation or imitation, organize workshops and conferences, and serve as a coordinating liaison between school administration, curriculum theorists, teachers, heritage educators, and others. This organization should ensure that all interested parties are aware of the latest scholarship and events related to heritage education. This would include scholarship in elementary and secondary education, curriculum theory, history, historic preservation, museum interpretation, and several other related fields. The organization should

maintain a library of such materials, catalogued and searchable via the Internet. The organization should also produce a newsletter to disseminate information about current events and new additions to their collection of resources.¹⁶¹

In addition, individual heritage educators can take several steps to maximize the impact of their programs and to make their programs more responsive to the needs of local school educators. They should contact local school administrators and teachers to determine what the needs of the schools are, what their curricular requirements are, and how the heritage program's resources (both physical and professional) can be used to the best advantage of the educators and the students. They should also contact other local organizations, such as universities, city governments, museums, etc., in order to pool resources and expertise whenever possible.

Heritage educators should be aware of their states' curriculum requirements for K-12, especially in history and the social sciences, and know when those requirements are due for reevaluation or revision. If the curriculum requirements are going to be revised, heritage educators should lobby for changes that will support the use of heritage education programs. Similarly, if state legislation is pending that would support the use of heritage education, heritage educators and others who support heritage education should lobby for its passage. In exchange for state curricular changes or legislation that may support heritage education, heritage educators have an obligation to offer high quality programs in order to be consistently used by the schools.

¹⁶¹ I do not know if an existing organization is capable of assuming this role, or if a new one would need to be developed. Funding is obviously a critical consideration, given the fiscal failure of the National Trust's effort to establish a heritage education center.

They should structure their programs to create the types of in-depth learning experience discussed in Chapter Four, utilizing a variety of primary sources and means of inquiry to inspire students' interest in the tangible artifacts of their past while making connections with written history. Heritage educators should create a variety of such programs for grades K-12 that will make learning with primary sources an integral part of students' ongoing education from an early age. Just as kindergarten students begin their quest for textual literacy with their ABC's, so they can begin their quest for visual and cultural literacy by hearing the stories of local historic sites and learning to recognize colors, shapes, and textures in a three-dimensional environment. Heritage educators should make the most of relevant scholarship and consult with other professionals and academics in developing lesson materials. One of the greatest advantages of teaching with historic resources is the opportunity to encourage academic learning within a creative, interpretive environment.

The most optimistic result of such reforms in public and heritage education is that history and social sciences education at the elementary and secondary levels -- as well as education in other subjects -- will have improved. Students will be learning more, and will sustain their knowledge and interest throughout their lives. They will understand and appreciate historic resources, and will continue to use them and learn from them and teach their children to do the same. As a society, we are becoming more aware of the need to protect and recycle natural resources; this ethic must extend to man-made resources, which are not regenerative. Heritage education is necessary for instilling that ethic, and for helping students to understand -- and perhaps

even enjoy -- the history that is embedded in their neighborhoods and in the many neighborhoods across the country and the world.

Appendix A: Cited Program Brochures and Flyers

The brochures and flyers that are cited within the body of this thesis are reproduced below. The majority of these brochures came from organizations that responded to a heritage education survey I distributed in the fall of 1995. Although the results of the survey have not been analysed and are not part of this thesis, the information from the brochures, flyers, and articles proved to be a valuable resource. Those that are included here are representative of the many excellent materials that I received from organizations in 24 U.S. states and territories. In some cases, only portions of brochures have been reproduced herein, due to space limitations or unusual brochure dimensions.

(Arranged alphabetically by organization)

Bureau of Land Management, U.S. Department of the Interior	
<i>Adventures in the Past: Heritage Education</i>	p. 64
Center for Understanding the Built Environment	
<i>CUBE: The Center for Understanding the Built Environment</i>	p. 65
City of Abilene and Abilene Independent School District	
"Box-City Abilene Style"	p. 66
Foundation for Architecture	
<i>Architecture in Education</i>	p. 70
Foundation for San Francisco's Architectural Heritage	
"Heritage Hikes Teachers' Workshop"	p. 73
Kentucky Heritage Council	
"Downtown is a Classroom"	p. 74
National Building Museum	
<i>National Building Museum</i>	p. 76
National Building Museum	
"Building Learners: School Programs"	p. 78
National Park Service and National Trust for Historic Preservation	
<i>Teaching With Historic Places</i>	p. 79
National Trust for Historic Preservation	
<i>Cliveden, Philadelphia, Pa.</i>	p.83
National Trust for Historic Preservation	
"Cliveden is a History Lab For Your Class!"	p. 84
National Trust for Historic Preservation	
<i>Drayton Hall, Charleston, S.C.</i>	p. 86
Pittsburgh History and Landmarks Foundation	
"Education Courses for Teachers, Students, and Adults"	p. 87
Pittsburgh History and Landmarks Foundation	
"Portable Pittsburgh"	p. 89
State Historical Society of North Dakota	
<i>SEND: Suitcase Exhibits for North Dakota</i>	p. 90
Taft Museum	
"Educational Programs at the Taft Museum"	p. 91
Taft Museum	
"Taft Museum In-School Program"	p. 92

Opportunities

The Bureau of Land Management (BLM) is caretaker of an estimated 5 million historic and archaeological properties on almost 300 million acres of land. These properties provide a dramatic record of humanity's 12,000 year presence in the New World and unparalleled opportunities for teaching young people about America's cultural heritage.

BLM is committed to providing excellence in education through a major new program in heritage education. The new program is an element of BLM's "Adventures in the Past" program, which seeks to promote appreciation of America's cultural heritage.

By drawing on the inspiration and intellectual excitement inherent in the study of history and archaeology, BLM hopes to capture the attention of young people at an early age, sustain their interest through hands-on activities, and involve them in increasingly more sophisticated learning experiences throughout higher levels of learning.



BLM's heritage education program is an ambitious effort that will require the cooperation of government, industry, the education community, and the public. Now in its infancy, BLM's multifaceted program ultimately will provide opportunities for students across the Nation in grades K-12. Educational experiences and/or teaching resources will be offered for the school setting as well as for "outdoor classrooms," museums, and other informal learning environments.



Arizona school girl participates in BLM outdoor classroom focusing on ancient peoples in Southern Arizona

Goals

- Use the vast historic and archaeological resources under the custody of the Bureau of Land Management to support the education of America's children.
- Strengthen children's sense of personal responsibility for the stewardship of America's cultural heritage.

Programs

BLM's strategy calls for the development of the programs below. Efforts in some areas have already begun.

Discovery Campaign — mixed media campaign to expand children's awareness of America's historic and archaeological resources

Young Stewards Club — club for young people to promote interest in history and archaeology and popularize stewardship ethics

Discovery Exhibit — interactive traveling exhibit to encourage children to "discover" the excitement of history and archaeology

Hands-on History and Archaeology — programs and resources to provide hands-on learning experiences in museums, schools, and the outdoors

Partnership Program — cooperative efforts between the BLM and museums, universities, and private businesses in heritage education

Mobile Teacher Resource Center — a traveling van providing teaching aids which use history and archaeology as magnets for learning

Magazine Articles for Teachers — publications to expand teachers' awareness of the possibilities of heritage resources for teaching and learning

History Mysteries — activity books for children tied to history and archaeology themes

Educational TV — programs for children promoting learning through a focus on history and archaeology subjects

Multimedia Teacher Resource Facility — multimedia heritage education library and facility for developing customized teaching aids

Project Archaeology — classroom activities in archaeology to enrich classroom teaching in all subjects

Student and Teacher Internships — opportunities for teachers and students to work and learn side by side with professional archaeologists

College Grants Program — grants for college students for work supporting BLM's heritage education program

PURPOSE

The Center for Understanding the Built Environment (CUBE) empowers kids to take responsible action in their communities. We bring together educators with community partners to effect change which will lead to a quality built and natural environment, one and interdependent. This means cities which work for adults and children; buildings and spaces which are healthy and aesthetically pleasing; streetscapes and landscapes which reach to the future while celebrating the past.

BACKGROUND

In 1983, with help from architects, preservationists and educators, Grinnell Graves established The Center for Understanding the Built Environment. Since then, CUBE has taught thousands of school teachers, who in turn have helped

hundreds of thousands of students to appreciate good design, preservation and planning with a comprehensive program of courses, workshops, newsletters and teaching guides which serve both a local and national audience.

CUBE FULFILLS ITS MISSION THROUGH

WORKSHOPS

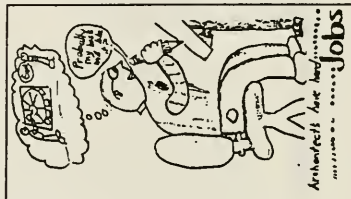
CUBE annually offers a graduate course through the University of Kansas and presents workshops locally and nationally, custom-designed for a specific site. CUBE has helped to institutionalize the model *Teach the Teachers* program throughout the United States. CUBE is an approved provider for Continuing Education System Learning Units (American Institute of Architects).

CURRICULUM DEVELOPMENT

Walk Around the Block and *Box City* are only two of the widely used interdisciplinary materials produced with the help of educators and professionals and tested through the CUBE network.

ACTIVITIES

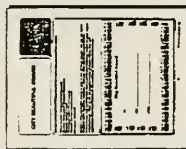
- ★ CUBE friends receive these benefits:
 - ★ archiNews, the newsletter which links all of those interested in heritage and built environment education
 - ★ notices of courses and workshops and access to training not normally open to the public
 - ★ training in the Polaroid Education Program
 - ★ mailings of the archiSources catalogue, one-stop shopping for the latest architectural resources, manipulatives and books
 - ★ a 10% discount on selected items
 - ★ electronic networking with educators who have tried the projects and know they work
 - ★ advisory consultations on workshop implementation and funding sources
 - ★ classroom participation with architecture student interns
 - ★ connections with national educational resources such as Polaroid, Autodesk, Lego®, American Institute of Architects and National Trust for Historic Preservation
 - ★ an opportunity to become a part of the CUBE Cadre, a team of workshop presenters
 - ★ notice of free resources and memberships



RESOURCE CENTER AND LIBRARY

Services from our Resource Center include free check out of books, videos, tapes, slides, architectural toys and nominal rental on other items. Just a few:

- ✓ Gooblock game: a geography based game consisting of lined for writing and colored blocks—a great pre-activity for Box City
- ✓ Lego® Bricks: barrels of them. If you're not in our region, we'll put you in touch with your regional AIA coordinator
- ✓ Photo Magic Button Making Kit by Polaroid for fun and fundraising



City Beautiful Award Finalist
Walk Around the Block Curriculum

RECOGNITION AND AWARDS

CUBE programs have been recognized by The American Institute of Architects; The National Trust for Historic Preservation; The National Endowment for the Arts; The State of Kansas Governor's Arts Award; The Kansas Arts Commission; The Missouri Arts Council; The Urban Network; The National Continuing Education Association and others.

RESPONSIBLE ACTION

The ultimate goal of CUBE is not simply to enable children to learn to value the built environment, nor is it just to improve their problem-solving and social skills. The Fourth "R" in the CUBE educational model is responsible action.

CUBE is a registered 501(C)(3) (not-for-profit) corporation.

Box City - Abilene Style

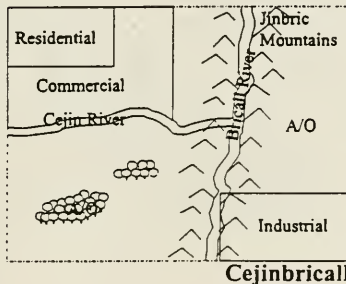
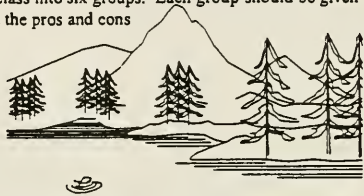


Day 1

I. Selection of Landform (Advantages/Disadvantages)

- ☐ *Analysing geographical landforms*
- ☐ *Selecting appropriate landform for the city*

During the first session, divide the class into six groups. Each group should be given a geographical model and asked to list the pros and cons of their landform. The six landforms should include: canyon, coastline, fault block mountains, folded mountains, coastal plains, and glacier. Each group should be encouraged to consider environmental implications, as well as climate and economic factors. After each group presents their findings to the class, the class should determine the landform on which their city will be located.



Cejinbricall

II. Planning and Zoning

- ☐ *Understanding the function of planners*
- ☐ *Understanding planning models such as the Grid Plan, Radial Plan, etc...*
- ☐ *Determining the zoning base map for the city*

Following the selection of the geographic landform, a city planner should explain the roles and responsibilities of planners. The presentation should include information concerning plans used by early cities in the United States and the rationale behind those plans.



Abilene
Independent
School District



With the assistance of the city planner, have students construct a zoning map for their city. The students' plan should provide for commercial, residential, industrial areas, as well as agricultural open space.

III. Naming the city

- ☐ *Selecting a name for the city*
- ☐ *Naming the natural features*

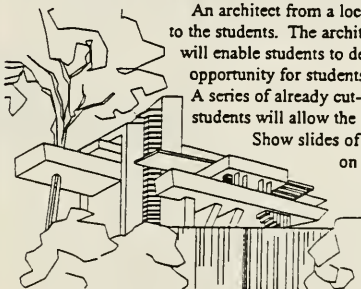
The class should nominate and select a name for their city. The students should also name any natural features such as lakes, rivers, mountains, etc...



Day 2

I. Architecture

- ☐ *Understanding the role of an architect*
- ☐ *Viewing slides of buildings in the local community*
- ☐ *Seeing a video about Frank Lloyd Wright*



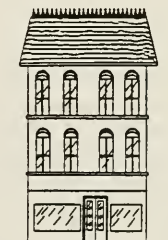
An architect from a local firm will explain the role of an architect to the students. The architect should present hands-on activities which will enable students to develop generic floor plans and provide opportunity for students to share their final product with the class. A series of already cut-out rooms which can be rearranged by the students will allow the students to organize a schematic floor plan.

Show slides of buildings in the local community, focusing on the components of commercial properties such as signage, entrance/exits, parking, etc... Conclude the session by showing students a video of Fallingwater, the outstanding house designed by Frank Lloyd Wright.

II. Selection of Commercial Buildings for the city

- ☐ *Determining necessary businesses for the city*
- ☐ *Determining "tourist attractions" for the city*

The students will brainstorm a list of the commercial and industrial businesses needed in their city. The students should keep in mind the businesses that are necessary for everyday living. The students should also include those businesses which might attract people to visit their city and those that will be advantageous to the community, based on the chosen landform.



III. Class auction

- ☐ *Determining ownership of businesses in the city*

Hold a class auction to determine who will construct the commercial and industrial buildings in the city. Students will be "purchasing" the right to construct the business they acquire. (Note: The teacher may wish to establish a class monetary system before beginning the Box City project and allow students to actually earn and save money for the auction.) Each student should be allowed to purchase a maximum of two or three businesses, depending on the number of students in the class. Not included in the auction will be a personal residence which each student will also construct. The building sizes should be given to the students for each building, this will eliminate any problems with buildings fitting into the city, and any conflict of scale.

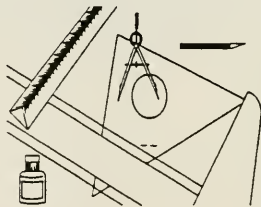


Days 3-4

I. Construction of Models

- ☐ *Using drafting tools*
- ☐ *Building and assembling models*

In order to facilitate the building of models for the city, orient the students to the correct use of drafting tools. Supplies for making the models should include drafting scales, pencils, and poster board for each student. After students construct their models, they should decorate them using their creative ingenuity. The use of recycled materials should definitely be encouraged.



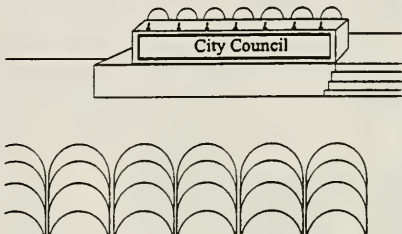


Day 5

I. Simulation of City Council Meeting

- ☐ *Evaluating appropriate placement of buildings*
- ☐ *Establishing the finished city*

During the final session, have students participate in a mock city council meeting to determine the placement of buildings in the city. Select three students to serve as city council members and have the city planner or teacher serve as a mayor. The mayor's purpose is to facilitate the proceedings and determine the order of building placement. It is important not to inform the students of the order ahead of time. This will compel them to plan ahead as well as react to current decisions. The remaining students should serve as the public. After receiving input from the public, the city council will approve or deny the requested placement. If denied, the city council will vote to determine the building's final location. After the council members have made three decisions, three new council members should be selected so that everyone in the class gets to serve on the city council.



Day 6 (Optional)

I. Public Relations for Box City

- ☐ *Viewing of the project by the parents and community*
- ☐ *Recognizing excellence in the organization and creation of the city*

After the cities are established, arrange for a public viewing of the project. If several classes construct cities, local planners and/or city council members can evaluate the cities according to selected criteria. Organize a special ceremony for the purpose of recognizing the student's work. Prizes can be awarded for the best cities as well as individual models.

■ Core 8-week Program

The AIE Program is an international model in built environment education working with students from kindergarten through twelfth grade. Since it began in 1981, AIE has been a major program of the Foundation for Architecture. The success of the Program is due to its interdisciplinary, hands-on approach and a dedicated teaching team. A volunteer architect and university student team up with each classroom teacher. Together they develop a custom eight-week series of highly motivational, experiential lessons integrated into the teacher's existing curriculum. The built environment is immediate and personal to the students' lives and affords a real life vehicle for learning. It stimulates and promotes visual literacy, informed planning, decision-making, self-expression and cooperative learning. Through a variety of activities, students gain an increased understanding of neighborhood and city dynamics and of other civilizations and cultures. They bring personal insights, experiences, imagination and creativity to each project. Students also experience the need for responsible design, planning and decision-making as individuals and in cooperation with others.



This interdisciplinary curriculum includes three areas of study:

Perceptual: the observation and awareness of the built environment in the home, neighborhood and city; experiencing the built environment through all the senses.

Social: the relationship of the built environment to human needs and aspirations; appreciation of the history of world architecture.

Technological: the exploration of the materials and structural principles used in developing architectural forms; the interaction of the natural and built environments.



■ Hands-on Activities

- Discovery of neighborhood history • Exploration of other cultures and other times • Investigation of color, texture and patterns of materials and how they change from place to place • Texture rubbings • Scavenger hunts • Building model communities • Neighborhood walks •

Whatever the subject - art, math, language arts, geography, social studies, history or science - the AIE program uses the built environment as a laboratory to create stimulating new ways of seeing and learning. Hands-on, experiential activities teach basic concepts about architecture and the built environment awakening the students to a greater awareness and understanding of the places that surround them.

- Learning how cities and towns are made ■ Learning how culture and heritage affect the design of the built environment
- Learning how architecture reflects history ■ Learning how human behavior is affected by climate and geography
- Learning how the built environment is affected by the design of the built environment

The Foundation for Architecture, One Penn. Center at Suburban Station, Philadelphia, PA 19103 telephone 215-569-3187
Printed on Recycled Paper

■ Architecture in Education

Idea Book: A guide to projects about architecture and the built environment

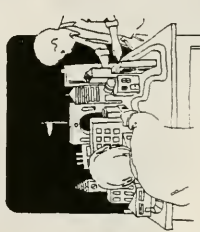
The built environment is an exciting world of adventures and information for kids to explore. The Architecture in Education Program has developed a book of hands-on activities exploring the many facets of architecture and the built environment and relating these ideas to core subject areas.

The activities are organized so that an educator or architect can choose individual projects according to age and skill level or from a variety of topics such as Neighborhoods, Structures, Design, etc. Black and white illustrations amplify the instructions and suggest variations. Examples of assignments, hand-outs and student responses are included.



ARCHITECTURE IN EDUCATION

A Resource of Inspiring Activities and Project Activities



Foundation for Architecture, Philadelphia

Available in paperback \$4.95
 Available in hardcover \$9.95
 ISBN 0-911-11111-1

■ Resource Center

A collection of information and resource materials is maintained in the Foundation's Resource Center to help educators and architects develop programs. These resources include bibliographies, curriculum research information, reading and reference books, activity workbooks, over 4000 slides, audio visual materials, demonstrational and building materials, teaching kits, and notebooks compiled from preceding semesters.

■ Foundation for Architecture

The Architecture in Education Program is coordinated by the Foundation for Architecture. An experienced educator and built environment specialist organizes meetings and materials for participants in the program. The Foundation for Architecture, a non-profit organization, was established in 1980 to encourage the public's involvement in the design and development of Philadelphia and the region -- our buildings, sidewalks, streets and neighborhoods are public responsibilities. The Foundation's programs of education and advocacy bring together people from all sectors to discuss and debate the issues that influence our quality of life.

The Foundation for Architecture, One Penn Center at Suburban Station, Philadelphia, PA 19103 telephone 215-569-3187

■ Workshops for Teachers and Group Leaders

Full-day and half-day Built Environment Workshops for teachers and group leaders are available under the direction of a built environment education specialist. Participants receive information such as bibliography lists, activity suggestions and reference sources. Through slide presentations, discussions and hands-on activities, attendees learn how to integrate architecture and the built environment into their existing program.

■ Program Schedule and Fees

The basic program consists of a 1-1/2 hour session once a week for eight weeks. Variations are possible such as fewer or longer sessions. Program schedules are designed to fit the needs of an individual school or particular group. Fees are based on the number of sessions. The Resource Center, consultations and teacher workshops are available on a fee basis.





San Francisco Heritage HERITAGE HIKES TEACHERS' WORKSHOP

- Explore children's lives in the late 19th century and compare them with today's lives.
 - Study history by looking at architecture and artifacts.
- Help children become visually aware and to care for their city and neighborhoods.
 - Learn all about San Francisco Victorians

Date: Saturday, October 21, 1995
Time: 9:00 TO 2:30 - Lunch is included
Where: Haas-Lilienthal House
2007 Franklin Street (between Washington & Jackson)
There is street parking only. The House is within two blocks of stops on the following Muni lines:
#1, 19, 27, 42, 47, 49, 83.

Workshop includes:

- Slide lecture by Judith Lynch, a first grade teacher and one of San Francisco's leading experts on Victorian architecture. Receive a free copy of her book, *Victoria's Legacy*.
- Walking tour of historic Pacific Heights
- A docent-led tour of the Haas-Lilienthal House
- Introduction to classroom materials and activities

There will be a fee of \$10.00 for materials payable to San Francisco Heritage.
Mail your check to:

San Francisco Heritage
2007 Franklin Street
San Francisco, CA 94109

Deadline for Registration is October 16th, 1995
R.S.V.P. Stacia, 441-3000

SPONSORED BY THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE



DOWNTOWN IS A CLASSROOM
A Hands-On Workshop for Kentucky
Main Street Program Managers and
Teachers

The Kentucky Heritage Council coordinates the **Kentucky Main Street Program**. Based on the need to preserve not only the historic buildings but also the economic vitality of Kentucky's downtown business districts, the Kentucky Heritage Council developed the Main Street Program to assist communities in revitalizing their downtowns. The program uses techniques of economic restructuring and promotion along with historic preservation. It is a comprehensive approach to this issue based on a national model developed by the National Trust for Historic Preservation and now being implemented in 33 states.

There are currently 29 communities in Kentucky participating in the Main Street Program. Since the program began in 1980, their combined local efforts have led to 497 building renovations, the creation of 2,896 jobs, and the establishment of 887 new businesses. The programs have leveraged private investment of \$192,513,000 in these 29 downtowns.

Each participating city is required to have a governing board and hire professional staff to administer the local program and monitor activities in the downtown. The Heritage Council offers considerable training for both the Boards and the staff of these local programs, including quarterly training sessions. For the next quarterly training program the Kentucky Built Environment Education Consortium will sponsor a workshop to highlight how a local Main Street Program can introduce the downtown to local schools.

Downtown is a Classroom is scheduled for August 13 - 14, 1992 in Western Kentucky at Kenlake State Resort Park. Local Main Street Managers will invite a local teacher to attend this workshop with them to explore educational opportunities available in Kentucky's downtowns. The teachers will be introduced to resources and activities that will involve students in looking at the buildings in the downtown. A Resource Exhibit will be set up for teachers and coordinators to review available resources. Each participating teacher will receive a set of resource materials. Flexible inservice credit may be available, subject to local approval. The Main Street managers will be briefed on the Kentucky Education Reform Act and how to "package" and "sell" the educational potential of their downtown to educators in their community.

Local Main Street Program Coordinators are encouraged to invite a teacher from their community to attend the August meeting with them. The intent is to introduce the teachers and the coordinators to the educational opportunities in their downtowns. Coordinators will be briefed on elements of the Kentucky Education Reform Act and teachers will be introduced to resources and ideas on how develop interdisciplinary and thematic units based on the built environment. This meeting will offer a valuable opportunity for the teachers and the Main Street Program Coordinators to plan for activities that will involve students in learning more about their community.

The Built Environment Education Consortium will coordinate the workshop. Main Street Coordinators should recruit an elementary classroom teacher (1st - 5th grade) to come to this workshop with them. Contacts can be made through the principals of the elementary schools or through the local Board of Education office.

Kentucky's Built Environment Education Consortium

This Consortium was formed in January 1990 to bring together representatives of various organizations in Kentucky that were interested in education and buildings.

The represented groups include:

- Kentucky Department of Education,
- Kentucky Society of Architects,
- Kentucky Heritage Council,
- Kentucky Historical Society,
- Kentucky Arts Council,
- Office of Historic Properties,
- Eastern Kentucky University,
- Kentucky State University,
- Western Kentucky University, and
- University of Kentucky's College of Architecture.

Architects and teachers from across the state gathered at Shaker Village of Pleasant Hill in September 1990 for the first Built Environment Education Workshop sponsored by the Consortium. The Consortium sponsored two workshops in 1991 and has two workshops scheduled for 1992: "Art in Architecture" in July at the University of Kentucky and "Downtown as a Classroom" in August in conjunction with the Kentucky Main Street Program.

National Building Museum



Photo: Terrell Baker

The Pension Building was designated by an act of Congress in 1980 as the site of a new museum to celebrate American achievements in the building arts.

THE WORLD we build for ourselves – from our homes and offices and factories to our parks, our roads, our cities as a whole – is the subject of the National Building Museum, the only institution in the United States dedicated to American achievements in architecture, urban planning, construction, engineering and design.

Created by an act of Congress, the Museum presents permanent and temporary exhibitions; collects artifacts of design and construction; publishes books and an award-winning journal, *Blueprints*; and offers a wide variety of programs. From workshops on building crafts to tours of landmark buildings and construction sites, as well as films, lectures, concert series and symposia, these programs delight and educate students, families and adults.

On permanent display at the Museum is the interactive, hands-on exhibition

National Building Museum, *National Building Museum* (excerpt, p. 1 of 2)



Photo: Gregory J. Smith

*Washington:
Symbol and City*

Washington: Symbol and City, presenting a comprehensive look at the growth and development of the capital of the United States. Offering a singular overview of the city's monuments and neighborhoods, as well as its historically important urban plan, the exhibition is a perfect first stop for visitors to Washington.

Also on permanent display is the exhibition *The Pension Building*, focusing on the Museum's historic home. Designed in 1881 by civil engineer and U.S. Army General Montgomery C. Meigs and completed in 1887, the Pension Building was originally built to house the Pension Bureau and was later occupied by many government agencies. Once threatened with demolition, the building is now acknowledged to be an engineering marvel. An ingenious system of windows, vents and open archways creates the famous Great Hall, a reservoir of light and air. The impressive Italian Renaissance design, with its central fountain and eight colossal Corinthian columns – among the tallest interior columns in the world – has also made the Great Hall a

sought-after spot for gala events, including many Presidential Inaugural Balls from 1885 until the present day.

A continuous series of temporary exhibitions – close to fifty have been mounted since the Museum opened in 1985 – explores how buildings influence our lives and invites visitors to think about how and why we build. *World War II and the American Dream: How Wartime Building Changed a Nation*, for example, looks at the most extensive building campaign in U.S. history and examines the effects of the war on the material dreams and aspirations of Americans. *Tools as Art* examined even the humblest hammer as a design object, while *Barn Again!* explored the barn as a vanishing cultural icon in the American landscape.

Celebrating the men and women who have built the United States, shining light on the art and craft of construction, and revealing the *how* and *why* of good design, the National Building Museum is America's advocate for improving the quality of the built environment.

A private, nonprofit institution, the National Building Museum relies on the support of individuals, corporations and foundations for its operating funds.



Students construct a house in the Museum's Great Hall in the If I Had a Hammer program.



ACTIVITY SHEETS

These one-page sheets provide students with an easy way to explore at their own pace NBM's largest artifact, the Poison Building. Each activity sheet is designed to teach students skills that can be applied in the classroom: "teaching" buildings; understanding engineering principles and city planning; and analyzing how structures can be adapted for reuse.

GRADES 4-12
20-40 MINUTES
PER SHEET

EDUCATOR'S GUIDE

The exhibition *Washington: Symbol and City* challenges students to think critically about spaces they inhabit and to recognize that the built environment is the result of planning, conflict, and compromise. It is the only place in Washington where students can gain an overview of the nation's capital. **THE 35-PAGE EDUCATOR'S GUIDE CREATED IN CONJUNCTION WITH THIS EXHIBITION GIVES**

TEACHERS A FRAMEWORK TO HELP SECONDARY SCHOOL STUDENTS EXPLORE AND BETTER UNDERSTAND

WASHINGTON AS BOTH SYMBOL AND CITY. A menu of activities, designed to be conducted before, during, and after a visit to Washington and the exhibition,* provides a basic introduction to "reading" the built environment. Students can then apply the exhibition themes — conflict and compromise, democratic ideals, and change in cities — to the study of how their hometowns evolved and examine their role as citizens in shaping their communities.

GUIDES ARE AVAILABLE FREE OF CHARGE AT THE MUSEUM OR CAN BE ORDERED BY MAIL.

*Exhibition visits must be scheduled in advance.

TEACHER WORKSHOP

NBM Workshops are designed to help teachers incorporate architecture and built environment studies into their curricula. Led by NBM education department staff, this all-day workshop introduces teachers to NBM's resources, models school-based activities and discusses direct application for classroom use; illustrates how design serves as a framework to teach critical thinking and problem solving; and demonstrates how inquiry and hands-on learning are used to address complex issues such as city planning and building construction. **THE WORKSHOP WILL BE OFFERED MARCH 9, 1996. IT IS FREE AND LIMITED TO 40 PEOPLE.**

Teaching with Historic Places uses the buildings, sites, districts, structures, and objects in our surroundings as documents of our historical experiences and cultural expressions.

Teachers can use historic places to enrich history, geography, social studies, and other subjects in the school curriculum. They can use historic places to integrate instruction across a number of disciplines.

Students can investigate and interpret the historical and cultural significance of places in their community. Abstract concepts and broad issues they study in textbooks are transformed into tangible realities and intriguing stories about their everyday world. Students can also explore faraway places and discover the connections between these places and their own community.

Schools, preservationists, museum and site interpreters, and others can work together to help the community appreciate its history and culture and find ways to take care of places that have special meaning.



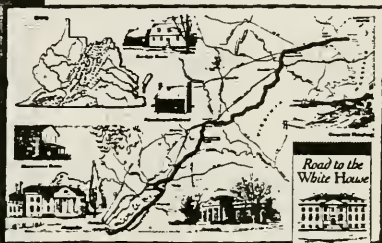
ABOVE: Why would someone build a gas station that looks like a teapot in 1922? Places like this help students investigate how the automobile influenced popular culture. Roadways provide complex and sometimes humorous documentation of a community's popular culture.

— Leonard Curfield, Washington State Office of Archeology and Historic Preservation

Teaching with Historic Places offers short lesson plans that are ready-to-use in the classroom.

■ Each lesson uses a place listed in the National Register of Historic Places to teach a topic usually included in the social studies curriculum.

■ The focus of the lesson links a dramatic story of the place to larger themes, issues, and events in history.



ABOVE: How do trails and roads influence the growth of towns and cities? In a special lesson for the 52nd Inauguration in 1993, students trace Thomas Jefferson's Road to the White House in 1800. They explore how transportation routes in Virginia have changed since then.

— Peter Conditino, Davidson College

■ Learning objectives encourage students to practice basic and critical thinking skills.

■ The lesson integrates historical, cultural, environmental, technological, and aesthetic perspectives on the place.

■ Students investigate written and visual evidence to determine the facts about the place and its story.

■ Activities guide students in putting together the facts and forming conclusions about the information presented in the lesson.

■ Teachers and students are invited to explore places in their own community that relate to the lesson.

■ The lesson plan can be adapted for students at different grade levels with different interests and abilities.

National Park Service and National Trust for Historic Preservation, *Teaching With Historic Places* (excerpt, p. 1 of 4)

Teaching with Historic Places offers education kits that treat larger themes in American history and society.

- The kits use a number of places listed in the National Register of Historic Places to create a structured group of lessons.
- Each kit's theme is explored from various perspectives in lessons on different places. Students learn how cultural, geographic, social, and economic diversity influence history.
- The kits use readings and audio and visual materials to show how the theme is revealed through the arts, literature, and technological sciences, as well as history and the social sciences.
- A curriculum guide and other aids link individual lessons to each kit's theme. The lessons can be used to form a complete curriculum unit, or they can be interspersed with other units throughout the school year.

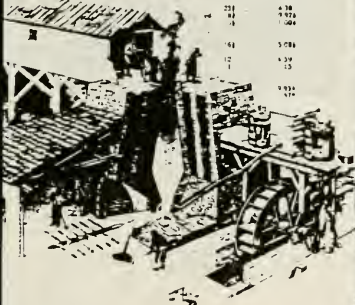
WISLOW How did workers at Hopewell keep the iron furnace "in blast" around the clock? In the American Workplaces kit, students analyze information on Hopewell Furnace in Pennsylvania to better understand 18th century blast-furnace technology and the life of the Hopewell community.

—Richard Schickel, NPS

JOHN PAXTON, FILLER

Book Entry	Price	Quantity	Amount
Coke, 1st	\$0.17 1/2 bushel	50 bu.	\$8.63
Fuel	50 bu.	3	\$1.50
Meat and	1/2 lb. pound	10 lb.	1.00
Wages	1.10 (1 worker)	1	1.10
Total			\$11.23

Book Entry	Price	Quantity	Amount
Coke, 2nd	7.00	10 bu.	70.00
Fuel	82	1	82.00
Meat and	1.00	1	1.00
Wages	1.10	1	1.10
Total			\$154.10



Teaching with Historic Places offers professional development and technical assistance for teachers, preservationists, and museum and site interpreters.

- Participants learn to identify and select evidence that will help them interpret the history and culture of their community or site. They use an inquiry approach to designing instructional materials and activities. They learn to construct lesson plans that follow the *Teaching with Historic Places* format.
- Training emphasizes the importance of partnerships between communities and their schools for successful programs. It prepares local and state leadership teams of preservationists and educators who can support school-community partnerships.
- A curriculum framework and technical assistance kit help schools of education, State agencies, community organizations and school districts use the *Teaching with Historic Places* approach in graduate courses, workshops, and curriculum development projects.

WISLOW How could students construct a timeline of their neighborhood's history from a streetscape? A *Teaching with Historic Places* class applies the inquiry approach to gathering information about Harpers Ferry, West Virginia.

—Beth Boland



National Park Service and National Trust for Historic Preservation, *Teaching With Historic Places* (excerpt, p. 2 of 4)

Teaching With Historic Places

Teaching with Historic Places was developed with assistance from nationally recognized leaders in education, preservation, and museum and site interpretation.

John Patrick, Indiana University
 Fay Metcalf, Education Consultant, Mesa, Arizona
 Charles White, George Mason University, Virginia
 Timothy Cunitz, Georgia State University, Georgia
 Robert Carter, National Conference of State Historic Preservation Officers
 Rex Ellis, Smithsonian Institution, Washington, D.C.
 Peter O'Connell, Old Sturbridge Village, Massachusetts
 Elsie Freeman, National Archives and Records Administration
 Roberta Cripps, South Carolina Department of Archives and History
 Frances Haley, National Council for the Social Studies
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 (all interviews as of 1991-1992)

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Under Title VI of the Civil Rights Act of 1964, as amended, section 504 of the Rehabilitation Act of 1973, as amended, and the Age Discrimination Act of 1975, as amended, the United States Department of the Interior prohibits discrimination on the basis of race, color, national origin, handicap, or age in its programs. If you believe you have been discriminated against in any program, activity, or facility, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, P.O. Box 51212, Washington, D.C. 20013-7122.



above, In a lesson on Knife River archeological site in South Dakota, students use George Catlin's paintings, maps, and the reports of archeologists, anthropologists, historians, and explorers to gather information on the size and complexity of the Hidatsa and Mandan villages in the 18th century.
 —National Museum of American Art, Smithsonian Institution, Gift of Joseph Harrison, Jr.

To order:

Teaching with Historic Places lessons, kits, and technical assistance materials call 1-800-786-6847.

For more information on the program, write:

Teaching with Historic Places, NRHP
 National Park Service
 P.O. Box 51212, Suite 250
 Washington, D.C. 20013-7122
 (202) 343-9536

Teaching with Historic Places lessons, kits, and technical assistance materials provide easy-to-follow guidance for developing lessons about places in your community.



above, The Union Avenue Commercial District in Pueblo, Colorado, is one of the most common types of historic places in a community downtown central business district.
 —Jim Myers

■ Contact the state historic preservation office or National Register of Historic Places to identify the historic places in your community and obtain information on these places.

■ Select a place that fits with a topic in the history or social studies curriculum taught in the school, such as the westward movement, World War I, or the Great Depression.

■ Ask local historians, librarians, archivists, preservationists, and museum curators to help in finding additional information about the place used in the lesson.

■ Prepare a lesson that could be used across several grades and subjects. Include:

- ▶ a dramatic **Introduction** that engages the interest of teachers and students and links the place to state, regional, and national history.
- ▶ challenging **Objectives** that strengthen students' critical thinking skills in an in-depth exploration of a place in their community.
- ▶ written and visual evidence about the place that students can analyze to **Determine the Facts**.
- ▶ learning activities that encourage students to **Put It All Together** — using the information they have gathered to interpret the significance of the place in their community's history and culture, and to generalize what they have learned to other places and other issues.

National Park Service and National Trust for Historic Preservation, *Teaching With Historic Places* (excerpt, p. 3 of 4)

Teaching with Historic Places can happen in every community:

- Developing *Teaching with Historic Places* lessons can enhance classroom instruction, and can become part of a larger effort to interpret a community's history and culture for those who live and work there, and for visitors.
- Involving young people in researching, interpreting, and taking care of their community environment helps them develop life-long habits of community service.
- Understanding the importance of places to a community's heritage can influence planning for the community's future.
- Building partnerships among teachers, students, and community and civic leaders can nurture creative approaches to working towards shared goals.

BELOW: St. Louis students learn how a familiar landmark links local history to national events. In the 19th century the courthouse was the gathering place for pioneers moving westward, and the setting for Dred Scott's legal efforts to gain his family's freedom from slavery
— Todd Swanson, Inc.



COVER: West End Historic District, Winston-Salem, North Carolina
— Laura Phillips



CLIVEDEN was built as a summer home, and this gracious eighteenth century manor house is still at its best during the summer months. But the six-acre estate, in the heart of one of Philadelphia's oldest neighborhoods, has year-round appeal.

Built for Benjamin and Elizabeth Chew, Cliveden was completed in 1767 after four years of labor. The house is a classic example of the Georgian style, adapted to make the best use of local materials and craftsmen. Chew was a wealthy lawyer as well as the last crown-appointed Chief Justice of Pennsylvania, with a large family and a public position to uphold Chew's fortune and public life helped shape Cliveden's elegant and formal design. The walls, of local gray stone some two feet thick, were built to withstand Philadelphia's damp, chilly winters. No one could have predicted that they would also withstand the chill winds of war.

In October of 1777, George Washington's battle strategy to recapture Philadelphia from the British called for an assault on the little community of Germantown to the northwest of the city. British soldiers encamped in the neighborhood took over Justice Chew's new stone house, turning Cliveden into a fortress that withstood fire, musket and cannon balls. Even today, visitors can see the scars of American bullets both inside and outside the house.

In 1972, more than 200 years after it was built, descendants of Benjamin Chew turned Cliveden over to the National Trust for Historic Preservation. Along with the house, the family donated furnishings, decorative arts, and paintings which represent some of the finest products of American craftsmen over two centuries. Artists like John Wollaston, Robert Edge Pine, and Edward Lamson Henry, craftsmen like Thomas

Attleck and Jonathan Gustelowe, and other less well-known, but still impressively talented craftsmen, are all represented here. Adding to the site's historic value is a collection of 200,000 manuscripts that document



life at Cliveden for over 200 years.

The historic mansion is set within a six-acre park landscaped with plane trees, catalpa, and rare "Franklinia"—discovered by Philadelphia's John Bartram and named after still another famous Philadelphian. Classical statuary, including several damaged during the Battle of Germantown, still graces the grounds. Visitors can stroll the property, visit our gift shop or view the changing exhibits on display in the restored Carriage House reception area. Facilities for group luncheons are available by advance reservation, and Cliveden is accessible to the handicapped.



CLIVEDEN IS A HISTORY LAB FOR YOUR CLASS!

#1 HISTORY EXPLORERS (Grades K-3) 90 minutes

GOAL: To help children learn how to "read" an object as if it were a book, for information content.

The program begins inside the carriage house, where children will play a matching or object identification game. Next, the class will move outdoors (weather permitting), in groups of about ten, to look at features of the built and natural environments. Finally, the small groups will go on a *treasure hunt* in the museum for items which answer specific questions.



#2 FAMILY TREASURES (Grades 3-6) 90 minutes

GOAL: To produce a tangible representation of family history for students to keep.

Everyone, (teacher, too!) is asked to bring a family picture and be prepared to identify and talk about the person(s) shown, or describe the event depicted. A brief discussion of family history - what it is, and why it's important - will be followed by an activity which will produce either a 'quilt' of drawings, or a 'book' of family stories (depending on the age and interests of the students) on archival paper for the students to take away with them. A house tour of Cliveden, the Chew family home, will focus on family *treasures* as examples of preserved family history. Finally, the class will return to the carriage house to pick up their completed 'family quilt' or 'family storybook'.

#4 FIGHT FOR FREEDOM (Grades 3-8) 2½ hours Maximum 30 students

GOAL: To introduce children to concepts of violence vs. nonviolence and political vs. personal freedom.

The program begins with an indoor presentation to clarify concepts used in the program. This will introduce the idea of 'non-violent conflict' in connection with the beliefs of Germantown's Mennonite and Quaker settlers, starting with the search for religious freedom in the 17th century, and continuing through their response to the American Revolution, and the community's participation in the Underground Railroad movement of the 1830's - 1850's. The class will divide into two groups of not more than 15 students. One group will visit Cliveden, scene of the Revolutionary War Battle of Germantown, and then Johnson House, a stop on the Underground Railroad. The second group will visit the sites in reverse order.



NOTE: This program is available only to single-class groups because of space restrictions at the Johnson House. For more than 30 students, please ask about alternative programming.



#3 "CHEWS FOR A DAY" (Grades 5-8) 2 hours Maximum 30 students

GOAL: To develop deductive and interpretive skills, and learn the use of primary source materials.

Students are introduced to the concept of using primary source materials (such as documents, objects, architecture, and landscape) to gather information about historic characters. The class then breaks into small working groups (10 or fewer). Each group is assigned an actual character from Cliveden's past.* Students will prepare a biography of this character using a variety of primary source materials. Each group will prepare a brief dramatic presentation to bring their character to life (based on their research).



* Characters are drawn from a wide range of lifestyles, from Ben Chew to a runaway slave, and are assigned at random.



#6 LIVING IN OLD GERMANTOWN (All Ages) 2 1/4 hours

GOAL: To show family life in the past and how technology changed over time.

The introductory session at Cliveden will offer activities related to a particular period of history. (Germantown is a perfect case-study for themes in American history, from the American Revolution through the Industrial Revolution). The group is then split in two. One group of students will see Cliveden, and the other will see Wyck, a house owned by nine generations of the same Quaker family. Each group has a worksheet to help focus the tour experience. Both groups will reconvene in the Cliveden carriage house for an activity that allows them to compare and contrast the historical lifestyles of each house.

National Trust for Historic Preservation, "Cliveden is a History Lab For Your Class!" (excerpt, p. 2 of 2)

Built between 1738 and 1742, Drayton Hall is one of the finest examples of colonial architecture in America. Through seven generations of Drayton ownership, this National Historic Landmark has remained in nearly original condition and is the only Ashley River plantation house to survive the Civil War intact. Its unique state of preservation and rich, handcrafted detail offer visitors a rare glimpse of a bygone Southern way of life.



Settling in Carolina in 1679, the Draytons became one of South Carolina's most distinguished families. In 1738, John Drayton, a young planter, purchased land next to his father's plantation, now known as Magnolia Gardens. After four years of construction by European- and African-American craftsmen, Drayton Hall became the center of John's plantation operations.

The architect or master builder responsible for Drayton Hall's unusually sophisticated Georgian-Palladian design is still unknown, however, the house's features closely match architectural concepts sweeping Britain after 1715. The style is characterized by the classical use of order, symmetry, and bold detail. The two-story

portico is believed to be the first of its kind in America. Native materials were used freely, while English limestone and West Indian mahogany enhanced detail, leading one visitor in 1758 to proclaim the house as "Mr. Drayton's palace."

In spite of changing tastes, periods of disuse, and occasional repairs, the house has hardly been altered, and approaches the close of the 20th century without running water, electric lighting or central heating. Today, only improvements necessary for the protection of the house are made.

A visit to Drayton Hall is an opportunity to experience history, to imagine the people, white and black, who lived and worked in a far different time. With the beautiful house, grounds, gardens, and river views, Drayton Hall extends to you the excitement of discovery, a sense of timelessness, and a continuity from generation to generation.



An accredited museum, Drayton Hall provides a variety of educational programs and materials, coordinated with the school curricula, for students in grades K-12.

National Trust for Historic Preservation, *Drayton Hall, Charleston, SC* (excerpt, p. 1 of 1)

EDUCATION COURSES FOR TEACHERS, STUDENTS, AND ADULTS

Allegheny Intermediate Unit For Teachers

Since 1983, the Pittsburgh History & Landmarks Foundation has offered inservice courses for teachers in the fall, spring, and summer through the Allegheny Intermediate Unit. Courses are offered for credit on a rotating basis by Landmarks; interested teachers may call the Allegheny Intermediate Unit at (412) 394-5761 for a schedule of current classes and registration information.

For students

Landmarks offers one course through the Allegheny Intermediate Unit for senior high school students in the gifted and talented program. The course, the "Architectural Apprenticeship," is for students interested in pursuing a career in architecture. Please call the Allegheny Intermediate Unit at (412) 394-5818 for details and registration information.

Pitt's Informal Program

For Adults

Landmarks offers continuing adult education courses through Pitt's Informal Program, sponsored by the University of Pittsburgh. Three courses are described here; call (412) 648-2560 for details and registration information.

All of Landmarks' education programs foster a greater understanding of Pittsburgh's history and architecture, and provide teachers with the knowledge and skills needed to enrich traditional classroom curricula through a study of local history and architecture.

TEACHER INSERVICES

Call the Allegheny Intermediate Unit at (412) 394-5761 for details and registration information.

Pittsburgh Heritage

Inservice credits: 3

Spend eight summer days exploring Pittsburgh's past through its architecture. Teachers participate in art activities, treasure hunts, incline and Gateway Clipper rides, and walking tours of Station Square, Allegheny West, the Golden Triangle, and the ethnic churches of McKees Rocks. They become familiar with Pittsburgh's history and learn how to enrich the teaching of traditional classroom curricula by incorporating facts about Pittsburgh's history and art projects relating to its architecture.

Pittsburgh Heritage II

Inservice credits: 2

Course prerequisite: Pittsburgh Heritage

This course was created in 1994 at the request of Pittsburgh Heritage participants who wanted to learn even more about Pittsburgh. Through lectures, art projects, and walking tours of Squirrel Hill, Sewickley, and Mt. Washington, teachers further explore the built environment and learn how to use it as a resource for enriching traditional classroom materials.

The African-American Legacy in Pittsburgh

Inservice credits: 2

African-Americans have had a rich and diverse history in Pittsburgh and Allegheny County for over 200 years—yet this history is one of the most neglected and ever-fading stories of our region. This course combines field trips, films, lectures, and workshop activities to explore the African-

American experience in the region and to aid teachers in developing ways to integrate this information into existing curricula. Using the African-American Historic Sites Survey of Allegheny County as their text, participants develop age-appropriate classroom activities and research activities for use with their students and in their communities.

Hands-on History

Inservice credits: 3

Immerse yourself in a five-day teacher institute combining lectures by noted Pittsburgh scholars and educators with hands-on workshops and field trips. The institute is designed by Landmarks to help you develop the skills of a "detective" so you can explore the local community with your students and use the community as a resource for enriching traditional classroom curricula.

Exploring Your City

Inservice credits: 1

Gain first-hand knowledge about Pittsburgh's architectural and historical development through a downtown walking tour, historical slide shows, and instruction in research techniques and architectural styles. You will return to the classroom with new insights to share with students in history, geography, social studies, and art.

Exploring Your Neighborhood

Inservice credits: 2

This course will alert you to the advantages of using your neighborhood as a "classroom" for teaching history, social studies, art, English, and other subjects. Learn research techniques using artifacts, architecture, historic photographs, newspapers, city directories, interviews, and the landscape itself to investigate the history of your community.



Resources for Education

Pittsburgh History & Landmarks Foundation, One Station Square, Suite 450, Pittsburgh, PA 15219-1170 (412) 471-5808/FAX: 471-1633

Pittsburgh History and Landmarks Foundation, "Education Courses for Teachers, Students, and Adults" (p. 1 of 2)

TEACHER INSERVICES (continued)

Exploring Architecture *Inservice credits: 2*

The study of architecture is uniquely able to address a wide range of historical, technological, and aesthetic issues. The purpose of this course is to introduce teachers to the practical appreciation and application of architecture in the fields of history, art, and science, and to demonstrate how a knowledge of architecture can help students better understand and appreciate their community. Through readings, lectures, slide shows, construction experiments, exercises in problem-solving, and walking tours of downtown Pittsburgh and Mt. Washington, participants experience architecture as a creative discipline with practical classroom applications.

STUDENT COURSES

Architectural Apprenticeship

Through this offering of the Allegheny Intermediate Unit's Humanities Apprenticeship Program, gifted and talented senior high school students interested in architectural careers learn about function, structure, and appearance in building design and try their hands at exercises in land-use, site-planning, and design to meet the needs of client and community. Students are excused once a month from regular classes to attend the "Architectural Apprenticeship." The course consists of five monthly sessions, each from 9 a.m. to 2:30 p.m. Students are assigned projects to complete for each class.

Call the Allegheny Intermediate Unit at (412) 394-5818 for details and registration information.

Downtown Dragons, Portable Pittsburgh, the "Highs and Lows of Pittsburgh," and Private-Group Tours

Call Landmarks' education department at (412) 471-5808 if you would like to learn more about our three school programs and private group tour service.

"Downtown Dragons" is a two-hour walking tour of downtown Pittsburgh designed especially for third through eighth grade students.

During the "Highs and Lows of Pittsburgh" walking tour, students in grades eight through twelve learn about urban planning principles, building heights, and landscape elevations as they explore downtown Pittsburgh and Mt. Washington.

If you are not able to come into Pittsburgh, then we will bring Pittsburgh to you—through the hour-long in-school program, "Portable Pittsburgh."

If you would like us to arrange a tour for you in any part of Allegheny County featuring architectural landmarks and local history, then call us and we will arrange a tour that suits your interests, budget, time frame, and needs.

ADULT CONTINUING EDUCATION

Call Pitt's Informal Program at (412) 648-2560 for details and registration information.

Caring for Your Historic House

Any house that has had 50 or more birthdays qualifies as "old" and may need special approaches to its on-going maintenance. In this course, offered through Pitt's Informal Program, class participants learn how to finance the purchase or maintenance of an historic house, how to care for it and conserve energy, how to landscape it, and how to research its history. Following a series of lectures by experts, participants take a field trip to an old house and discuss the problems and pleasures associated with its care.

Pittsburgh's Architectural Heritage I: Buildings of the 18th and 19th Centuries

Have you ever wondered why a building looks the way it does? Have you ever wanted to know more about a particularly old building in Pittsburgh? Then this lecture and walking tour, and its sequel described below, may be of interest to you.

In this introduction to Pittsburgh-area architecture, class participants learn about various architectural styles—from the Colonial period to Richardson Romanesque—and they see (and tour) some of Pittsburgh's landmark buildings that typify those styles. Significant buildings in Pittsburgh's history from the Neville House in Collier Township (c. 1785) to the Allegheny County Courthouse and Jail downtown (1884-88) are discussed.

Pittsburgh's Architectural Heritage II: Buildings of the 20th Century

Learn about the architectural styles of the twentieth century, and explore some of the landmark buildings that represent those styles. Class discussions begin with the Union Station downtown and Beaux-Arts classicism and continue on to Post-Modernism and the PPG Building. The work of influential architects such as Longfellow, Alden & Harlow; Henry Hombostel; Frederick G. Schenck, Jr.; Benno Janssen; and Peter and Cornelia Berntson are discussed.



Pittsburgh in 1817

Call it Untrivial Pursuits...

Pittsburgh is changing. Many look to a new high-tech future, while others still suffer from the passing of heavy industry.

Our youngsters, who will live through these monumental changes, should know that this is not the first time Pittsburgh has faced the challenge of rapid change and survived. *Portable Pittsburgh* will teach students about six Pittsburghs of the past—six eras, each with its own lifestyle and economic base.

At the request of a school (and for a \$35 fee), a specially-trained descent from Landmarks visits a class of up to 30 students, unspools nearly 30 artifacts, and then highlights 2½ plus years of Pittsburgh's history in a lively, interactive 60-minute presentation.

The artifacts include: vintage clothing; a clunk of coal and a coal miner's hat; industrial products such as glass, steel, and aluminum; mysterious household items such as an old toaster, a potato masher, and a Betty Lamp; and linocut drawings and photos showing Pittsburgh's growth from a frontier outpost to a Renaissance city. Some of the artifacts are passed among the students so they can see and touch pieces of Pittsburgh's past. This hands-on approach holds the students' attention and awes their curiosity. As a result, they are more apt to learn and remember what the descent tells them about the artifact and its significance to Pittsburgh's history.

Explore Six Eras in Pittsburgh's Past:

Forks of the Ohio

Native American Crossroads (before 1754)



Forts at the Point
Military/Frontier Outpost (1754-1795)

Gateway to the West

Commercial Town (1796-1851)



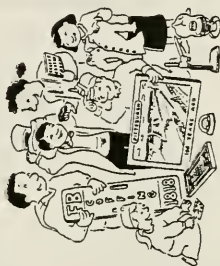
Iron City
Early Industrial City (1852-1874)



Steel City
Manufacturing Metropolis (1875-1945)



Renaissance City
Corporate Center (1946-present)



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NATIVE AMERICANS

The Chippewa/Métis: Culture of the North



History and culture of the Chippewa/Métis, Native American culture centered at the Turtle Mountain Chippewa Reservation. Objects include a jingle dress, a beaded vest, mitten, and moccasins; birch bark and willow basket containers; wild plants and rabbit skin; and a Michif language dictionary. Activities focus on traditions such as foodways, games, and birch bark courous. An audiotope and record demonstrate the importance of Turtle Mountain music and dance.

*Historical photographs and documents.
Teacher Guide.*

THE GREAT DEPRESSION

Bright Dreams & Hard Times



How North Dakota was affected by, and responded to, the Great Depression. Objects include a radio, mending ball, glass insulator, and artifacts suggesting work and divisions popular in the 1930s. A tape cassette of a North Dakota oral history interview is included. Activities feature a five-part preparation for students to collect oral history.

*Historical photographs and documents.
Teacher Guide.*

FAMILY LIFE

Generations

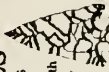


Family history, immigration, family personal and ethnic traditions. Objects include personal items such as a shaving brush, apron, toddler's gown, and objects representing ethnic traditions such as a lefse stick, patchwork bag, and rose-making. Community groups planning historical events may find the activity suggestions especially useful. Activities include rosemaking, ethnic recipes, and ideas for family history projects.

*Historical photographs and documents.
Teacher Guide.*

EARLY PEOPLES

Tips and Earthlodges

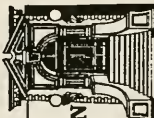


Native American peoples in North Dakota prior to European contact. Objects include bone fishhooks, chipped stone arrow and dart points, hide processing tools, and archaeological samples of corn and squash. Activities include making a model tipi and earthlodge, identifying animal tracks, analyzing pottery sherds, making horticultural tools, and playing Native American games.

*Historical photographs and documents.
Teacher Guide.*

HISTORIC PRESERVATION

Looking at the Landscape



Basic concepts of historic preservation focusing on architecture. Objects include evidence of the architectural past such as historic wallpaper samples and decorative building parts and materials. Activities emphasize the relationship of architecture to community in North Dakota - community building "readings," walking tours, and "adopt a building" experiences. Audiovisual materials include a videotape about the State Capitol and slides about preserving old buildings.

*Historical photographs and documents.
Teacher Guide.*

THE FUR TRADE

Beavers, Beads, and Blankets



Early exploration, motivation and practices of the fur trade industry, and daily activities of the participants in the industry. Objects include a beaver pelt, voyageur sash, flint striker and flint, clay pipe, and trade goods. Activities include journaling and mapping. Identifying fur-bearing animals, reading the letters and journal of a fur trader, calculating value of pelts and trade goods, and making beadwork.

*Historical photographs and documents.
Teacher Guide.*

State Historical Society of North Dakota, SEND: Suitcase Exhibits for North Dakota (excerpt, p. 1 of 1)

YOUTH PROGRAMS

Summer Workshops

Offered in conjunction with the summer exhibition in the Garden Gallery, these workshops are one-week, all-day programs in which children entering grades three through eight are involved in both short-term and ongoing projects culminating in an exhibition organized by the workshop participants for family and friends. Combined with art activities are visits by guest artists and field trips.

Saturday Family Programs

Individual Saturday sessions are offered with selected special exhibitions. These workshops include storytelling, treasure hunts, and other gallery games followed by a hands-on art activity.

OPPORTUNITIES FOR STUDENTS AND TEACHERS

In-School Program

The In-School Program is a four-segment program designed to serve elementary school audiences. Each program includes a hands-on art activity. The segments are devoted to paintings, enamels, porcelains, and Federal architecture. Volunteer docents take specially designed traveling suitcases to the classroom and introduce works of art from the museum's collections using reproductions and visual aids. The school visit is followed by a trip to the museum, where docents tour the museum with the students. Teachers can also conduct the school segment of the In-School Program. (See Teachers' Workshops.)

Duncanson Program

Designed to serve seventh graders, this program focuses on the African-American landscape artist Robert Scott Duncanson (1821-1872) and is modeled on the museum's In-School Program. The Duncanson Program has two components, a school presentation with hands-on activities and a museum visit with special emphasis on the Duncanson murals painted in about 1850 as well as a painting by Duncanson. For the hands-on portion of the program, students use photocopy transfer techniques to create works of art from family snapshots and documentary materials.

Artists Reaching Classrooms (ARC)

ARC is designed to provide high school students who have a significant interest in art with an opportunity to interact with professional artists. Art teachers from area schools work with the project coordinator to choose artists whose works are appropriate to the interests of their classes as well as have contemporary connections to the Taft Museum's permanent collections. The program includes an introductory visit to the classroom by a museum docent and a combination of visits to the classroom by artists, student visits to artists' studios, and docent-led tours of the Taft

Museum's permanent collections. The program culminates in a student exhibition at the museum.

School Tours

Free tours of the permanent collections and temporary exhibitions are available by appointment.

Individualized tours for specific curriculum areas can be developed with staff assistance given three months' notice.

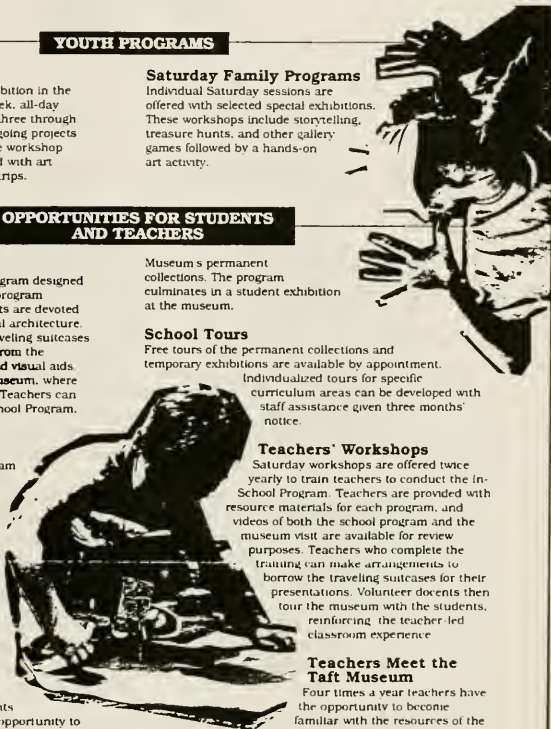
Teachers' Workshops

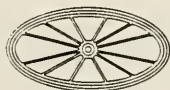
Saturday workshops are offered twice yearly to train teachers to conduct the In-School Program. Teachers are provided with resource materials for each program, and videos of both the school program and the museum visit are available for review purposes. Teachers who complete the training can make arrangements to borrow the traveling suitcases for their presentations. Volunteer docents then tour the museum with the students, reinforcing the teacher-led classroom experience.

Teachers Meet the Taft Museum

Four times a year teachers have the opportunity to become

familiar with the resources of the Taft Museum for the purposes of classroom instruction. A teachers' advisory committee made up of elementary, middle, and high school teachers develop curriculum and prepare instructional packets on both the permanent collection and temporary exhibitions to such disciplines as language arts, mathematics, science, and art. Continuing education units are offered to teachers who attend all sessions.





THE TAFT MUSEUM

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TAFT MUSEUM IN-SCHOOL PROGRAM

This award-winning program which began in 1972 has grown steadily over the years and in the 1994-95 academic year has served 25 schools and over 2,500 children. The program is outlined below.

Painting: During the school visit, the studio materials used by 17th century painters are shown to the children. The children are encouraged to touch and examine them. They learn how raw canvas was stretched over a wooden frame and prepared for painting. They see how minerals which provided the pigment in oil paint were ground. Color mixing is demonstrated and through reproductions of paintings at the Taft, the children learn about portraits and landscapes. Using modern oil paints in tubes, the children collaborate on a portrait or a landscape for their classroom. One week later, the children visit the museum where they have an opportunity to review what was learned in the classroom and they are introduced to the original oil paintings, now familiar to them through the reproductions brought to the classroom. A variety of role-playing activities and visual games help bring the paintings to life.

Enamel: The school visit is designed to introduce children to the process of making a painted enamel. A small kiln is brought to the classroom, and the children help to prepare and decorate a small copper disc which is fired in the kiln, and then given to the class as a memento of the docents' visit to the classroom. A workshop environment similar to the one that would have existed in 16th century France is simulated. Reproductions of the enamels in the collection of the Taft are displayed and discussed in preparation for the children's visit to the museum. On their visit to the museum a week later, the children see the original enamels and review the process of making a painted enamel through special props designed for just this purpose. There is also an opportunity to "visit" the paintings which they studied the previous year.

Porcelain: At the school, the children are introduced to the process of making porcelain. White clay similar to the clay of which porcelain is made is brought to the classroom and each child is given some of the clay to mold and work with his/her hands. The various stages of making a porcelain cup are explored using a series of cups brought to the

OVER

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classroom. The children help to paint and glaze a cup which is taken back to the museum, fired, and then given to the class as a memento when they visit the museum the following week. The children learn how to make the Chinese symbol of long life, and in this way are introduced to the art of calligraphy. Reproductions of porcelains in the collection of the Taft are displayed and discussed in preparation for the museum visit. At the museum a week later the children view the original porcelains, participate in a treasure hunt in which they seek out certain designs on the objects, receive their class saki cup, and hear stories and legends associated with some of the porcelains.

Architecture: During the school visit, the children are introduced to the issues and concepts surrounding the building of the Baum-Taft house, now the Taft Museum. Through a series of role-playing events, the class learns about selecting a plot of land, surveying, and making choices for the architectural design and details of the house. Two teachers act as the builder/craftsman and the man for whom the house is being built, and engage the class in decision-making activities, resulting in a model of the Baum-Taft house being built before the students' very eyes. The visit to the museum provides an opportunity to review what was learned in the classroom and children are able to explore both the interior and the outside of this historic 1820 residence. Workbook activities at the museum enable the children to discover different architectural terms and a variety of interior and exterior forms of decoration.

Duncanson Program: designed to serve junior high school students, this program focuses on the paintings and murals of African-American landscape artist Robert Scott Duncanson (1821-1872). The Duncanson Program has two components, a school presentation with hands-on activities and a museum visit with special emphasis on the Duncanson murals painted in about 1850 as well as an easel painting by Duncanson. For the hands-on portion of the program, students will use photocopy transfer techniques to create works of art on fabric from family snapshots and documentary materials. This technique was developed by African-American contemporary textile artist Wini McQueen, from Macon, Georgia.

AMERICAN DELEGATES

In its search for possible American participants for the conference, US/ICOMOS looked for "doers," people actively involved in architectural heritage education. As a result, the presentations of the 33 selected delegates effectively conveyed the energy and ingenuity that characterize U.S. programs. Although architectural heritage education is a relatively new concern in this country and does not receive the government support that it does abroad, Americans are making significant contributions to both research and practice in the field.

Because the professional backgrounds of American heritage educators are as varied as their institutional

affiliations, there has been little opportunity for communication among practitioners in this emerging field. The Paris conference not only provided the much-needed occasion for Americans to meet one another and exchange information, but also established the momentum for such exchanges to continue on both national and international levels.

The Americans returned from Paris reaffirmed in their commitment to this global effort to make young people aware of and care for their shared architectural heritage.

Mojdeh Baraloo, Baraloo-Balch Architects, New York, NY

Joan Baren, Amencia: By Its Children, Inc., Sag Harbor, NY

William Colburn, Preservation Wayne, Detroit, MI

Rolaine Copeland, Foundation for Architecture, Philadelphia, PA

Timothy Cmmms, Heritage Preservation Program, Georgia State University, Atlanta, GA

Renee Friedman, Central Park Conservancy, New York, NY

Harrison Goodall, Conservation Services, Kinnelon, NJ

Marry Gordon, Foundation for San Francisco's Architectural Heritage, San Francisco, CA

Dean Graves, Missouri Council of Architects, Kansas City, MO

Ginny Graves, Center for Understanding the Built Environment, Prairie Village, KS

Caneta Hanks, Center for Historic Preservation, Middle Tennessee State University, Murfreesboro, TN

Roger Hart, Children's Environment Research Group, City University of New York, New York, NY

Kathlyn Hatch, Historic Preservation Program, University of Vermont, Burlington, VT

Germaine Juneau, Smithsonian Institution Traveling Exhibition Service, Washington, DC

Gersil Kay, Preservation Techniques, Philadelphia, PA

Russell V. Keune, AIA, US/ICOMOS, Washington, DC

Meggett B. Lavin, Drayton Hall, National Trust for Historic Preservation, Charleston, SC

Cynthia Little, Historical Society of Pennsylvania, Philadelphia, PA

Philip C. Marshall, Architectural Artisanry Program, Southeastern Massachusetts University, New Bedford, MA

Fay D. Metcalf, National Commission on Social Studies in the Schools, Washington, DC

Marcia Miller, Heritage Education Quarterly, Madison, GA

Susan Nichols, Museum Education Roundtable, Arlington, VA

Gary Olsen, Project Archi-Teacher, Educational Concepts Group, Champaign, IL

Michele Olsen, Project Archi-Teacher, Educational Concepts Group, Champaign, IL

Alan Sandler, Education Programs, American Institute of Architects, Washington, DC

Anna Slater, National Building Museum, Washington, DC

Joyce Stevens, Heritage Education, Arlington, MA

Barbara C. Timken, US/ICOMOS, New York, NY

Doreen Uhas, Fort Hayes Arts and Academic High School, Columbus, OH

Maure Van Buren, Historic Preservation Consulting, Atlanta, GA

Lynda Waggoner, Frank Lloyd Wright's Fallingwater, Mill Run, PA

Jerry Ward, Harpers Ferry Design Center, National Park Service, Harpers Ferry, WV

Lorraine Weiss, Historic Albany Foundation, Albany, NY

(from Barbara C. Timken, "Special Issue: International Conference on Architectural Heritage Education," *US/ICOMOS Newsletter* 11, no. 4 (April 1990), 7.)

Appendix C: CUBE Curriculum for "Walk Around the Block"

Walk Around The Block Curriculum Master List Objectives And Skills

Language Arts Skills	Developing The Knowledge Base										
	Developing The Knowledge Base	Identifying the Block	Identifying Landmarks	Consolidating Individual Landmarks	Map Legends	Mapping "You and Me"	Group Map Legend	Page and Scale	Using Map Scale	Structuring Systems	Position and Line
Learn the appropriate behaviors for group conversations	✓	✓		✓	✓				✓	✓	
Use writing to record observations and actions		✓	✓			✓			✓	✓	✓
Use words and images together to communicate and inform		✓	✓		✓	✓	✓	✓	✓	✓	✓
Use writing to create a formal report		✓									
Write a business letter										✓	✓
Read and interpret environmental print		✓									✓
Use print media and reference materials as resources		✓									✓
Create and use symbol systems to accompany print	✓	✓		✓	✓	✓					
Learn precise use of words/terminology in specific contexts	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Use oral language as means of transmitting/preserving info											
Use writing to transcribe oral information and story											
Learn the structure and sequence of story											
See the cause and effect in story											
Learn to differentiate fact from opinion in story											
Learn to filter information from context											
Understand value of story in preserving/conveying info											✓
Mathematics Skills											
Numbers for counting and sequencing		✓				✓	✓		✓		✓
Arithmetical operations in specific applications	✓					✓	✓		✓		
Understand use of numbers as identifying/locating labels		✓	✓								✓
Numbers to measure			✓			✓	✓		✓		
Describe geometric patterns											✓
Graphs/picts to convey and manage quantitative data											
Surveys and tables to manage quantitative data											
Social Studies Skills											
Understand private and public areas of responsibilities	✓		✓	✓					✓		✓
Understand the complex make-up of a neighborhood	✓	✓		✓					✓		✓
Understand the history and evolution of a neighborhood		✓	✓								✓
Use a time line as a way of organizing information		✓									✓
Science Skills											
The relationship of the natural and built environments	✓	✓	✓	✓					✓		✓
Understand physical principles of basic structures as tension								✓	✓	✓	
Understand problems/practices responsible behaviors			✓								
Understand process skills		✓				✓	✓	✓	✓		✓
Understand physical features Earth's surface	✓	✓	✓	✓						✓	✓

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CUBE Curriculum for "Walk Around the Block" (excerpt, p. 1 of 3)

Walk Around The Block Curriculum **Master List Objectives And Skills**

The Arts	Developing The Knowledge Base										
	Bravo's Eye Maps	Delving The Block	Identifying Landmarks	Conserving Natural Landmarks	Map Legends	Group Map Legend	Place and Scale	Using Map Scale	Structural Systems	Post and Letter	
Choose appropriate media	✓		✓						✓		
Understand elements and principles of design		✓	✓				✓				✓
Interpret visually recorded experiences	✓			✓			✓			✓	
Understand social context of art and architecture			✓	✓					✓		
Able to describe architecture and use vocabulary							✓	✓	✓	✓	✓
Demonstrate personal, group and cultural relationships w/art										✓	✓
Cognitive Skills											
Understand the use of symbols/symbolic representation	✓	✓	✓	✓	✓	✓	✓		✓		
Gather data through visual observation, use of senses				✓	✓	✓	✓			✓	✓
Compare recordings of like information and materials	✓			✓	✓	✓	✓			✓	✓
Gather data through experimentation, modeling, research		✓				✓	✓	✓	✓	✓	✓
Use one's body as a learning tool						✓		✓		✓	✓
Learn to categorize and classify								✓	✓		✓
See and accept a multiplicity of views	✓	✓		✓	✓				✓	✓	✓
Use recall to create a visual image		✓	✓	✓	✓				✓	✓	
Generate questions from known data										✓	✓
Social Skills											
Learn to discuss in large and small groups	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Learn to seek information	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Learn to plan with a group			✓		✓		✓	✓	✓	✓	✓
Learn the value of teamwork	✓				✓		✓	✓	✓	✓	✓
Learn the value of individual responsibility within a group	✓	✓		✓			✓	✓	✓	✓	✓
Understand responsibility in public/private endeavor		✓							✓		✓
Learn to relate to town adults/older members of community										✓	✓
Understand value of lived experience as knowledge source	✓									✓	✓

The Art Competencies here largely relate to the plastic arts and architecture. However, design is imbedded throughout all lesson plans. Activities involving creative movement and dance, music, writing, and the interrelationship of art and technology are included or project activities included in **Walk Around the Block**.

Center for Understanding the Built Environment, 1992

Walk Around The Block Curriculum
Master List Objectives And Skills

Built Environment Curriculum	Developing The Knowledge Base									
	Defining The Block	Identifying Landmarks	Considering Natural Landmarks	Mapping Your Mind	Group Map Legend	Pace and Scale	Using Map Scale	Structural Systems	Post and Line	Structure Model
Define various kinds of maps	✓	✓		✓						
See similarities and difference in various kinds of maps	✓	✓		✓						
Read various maps including bird's eye, sanborn, and use	✓	✓		✓	✓			✓		
Understand value of maps for recording information	✓	✓		✓	✓			✓		
Understand value of maps for planning	✓	✓		✓	✓	✓		✓		
Understand how and why maps are made	✓	✓	✓	✓	✓	✓	✓	✓		
Understand the terminology of maps		✓	✓	✓	✓	✓		✓		
Understand the symbols and legends of maps	✓		✓	✓	✓	✓				
Devise and use map legends			✓	✓	✓					
Draft maps using conventional and original symbols	✓		✓	✓	✓			✓		✓
Understand pace as a measuring tool				✓						
Understand the nature and use of various kinds of scale				✓	✓					
Convert reality to scale and scale to scale				✓						
Devise street layouts, block lengths, landmarks	✓	✓	✓	✓				✓		✓
Understand the concept of land use								✓		✓
Understand the conventional codings for land use				✓				✓		✓
Devise a block for study	✓		✓					✓		
Understand use basic terminology for architecture								✓		
Understand basic characteristics of arch. structures							✓	✓	✓	
Understand the diverse make-up of block										✓
Understand differences in public and private parts of block										✓
Understand effect of history on present conditions										✓
Draft sketches of structures/other physical features of block										
Identify components of structures/other parts of a block										
Identify uses and characteristics of structures										
Understand evolution of a block through individual parts										
Understand need for preservation/maintenance of structures									✓	
Understand interrelationship of natural and built environment	✓	✓							✓	✓

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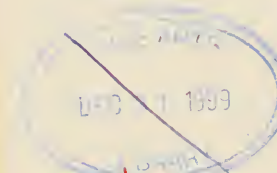
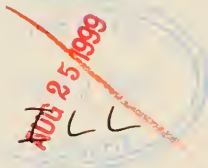
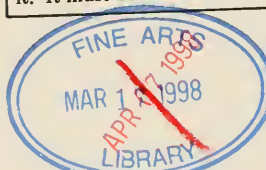
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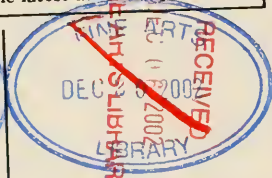
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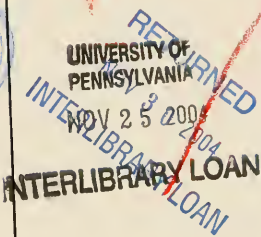
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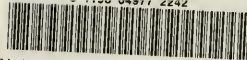
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